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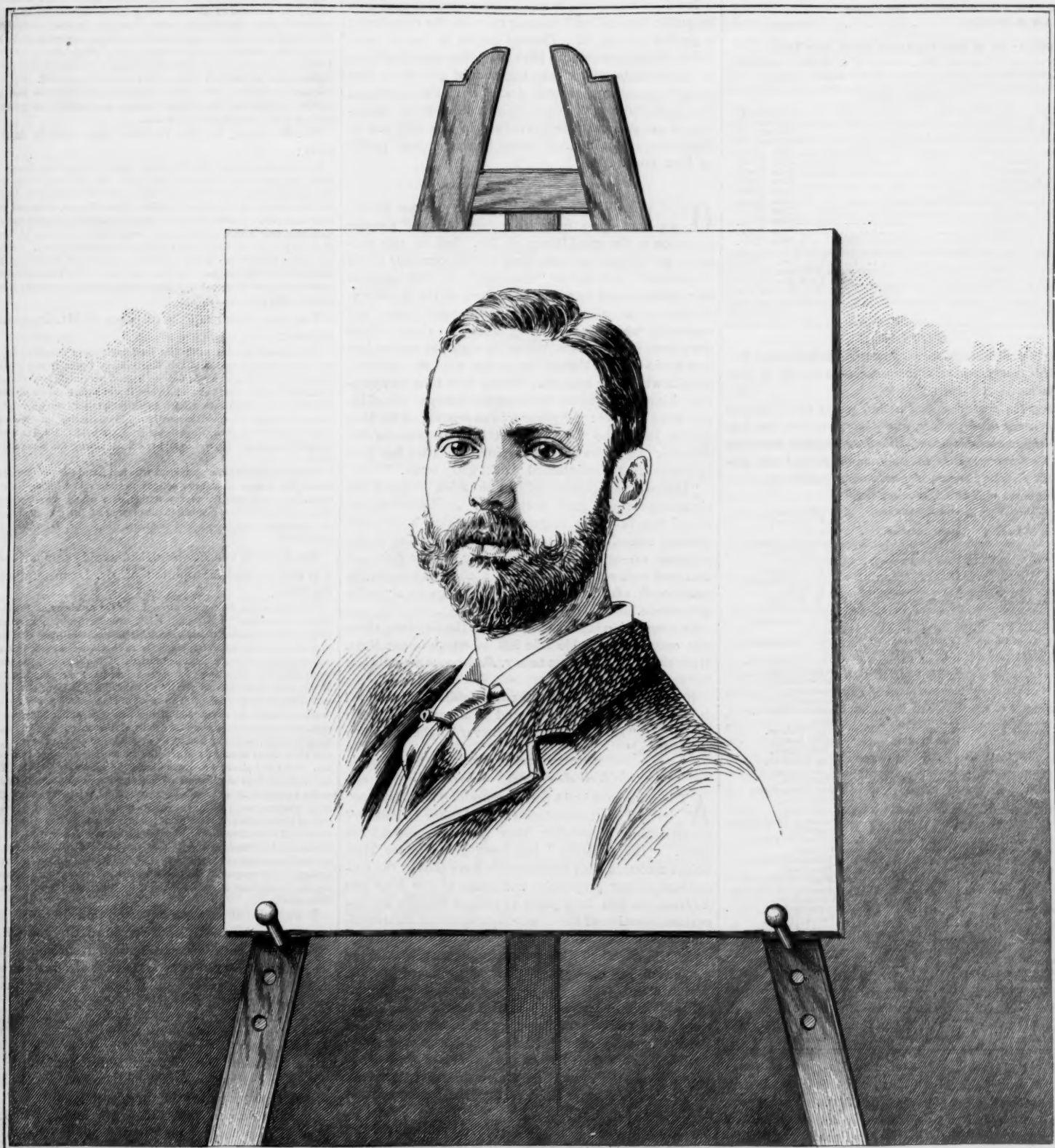
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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W. EDWARD HEIMENDAHL.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scacchi,	Sara Jewett,	Hubert de Blanc,
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Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thornbury,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejó,	Stagno,
Kelllogg, Clara L.,—2,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boicicault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,—2,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
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Calixa Lavallee,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Suto,
Frans Abt,	George Gemünder,	Carl Faeltien,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobsohn,	Van Zandt,	Carl Millöcker,
J. O. Von Prochaska,	W. Edward Heimdahl,	Lowell Mason,
Edward Grieg,	Mme. Clemell,	Georges Bizet,
Eugene D'Albert,	W. Waugh Lauder,	John A. Broekhoven,
Lili Lehmann,	Hans von Bülow,	Anton Seidl,

WE call attention to the terse and aggressive letter of our Nashville, Tenn., correspondent in this week's issue of THE MUSICAL COURIER. The state of affairs described therein as existing in Nashville is one too generally prevailing in the smaller cities in the interior of this vast country. Our fair correspondent's candid and fearless letter will do good in the quarter mentioned and attacked therein, and if others of our correspondents would proceed with equal vigor and frankness, much benefit might be derived therefrom generally. The course of this journal, both in criticisms

and expressions of editorial opinions, certainly agrees well with such a candid, impartial and fearless method of treatment.

THEODORE THOMAS has fallen in line with the suggestions of THE MUSICAL COURIER, and has lately striven to make the programs for his highly successful popular concerts and matinées as truly popular, in the best sense of the word, as is compatible with his high musical aims. In order to accomplish this purpose most effectively, Mr. Thomas has recently hit upon the good idea of "request" programs, the first one of which is to be performed on the evening of the 26th inst. In regard to this matter a foot-note in the recent programs says:

Since the opening of the popular concerts, Mr. Thomas has received innumerable requests for the repetition of several pieces that have appeared to have been especially popular with the audiences. As it is impossible to make up a program which will meet all these requests, Mr. Thomas has decided to set apart the concert of Tuesday evening, January 26, as a "request" evening. Those wishing any particular selection must express their desire to Mr. Thomas in writing, addressed to the Academy of Music, before January 18th. Selection of pieces for the "request" program must be made only from those which have been played at the popular concerts this season.

It will be interesting to watch the program thus chosen by public demand, and in order to make the experiment a perfect success, Mr. Thomas ought, in future repetitions of the same, not to limit his patrons to the choice of pieces performed before, but should give them free scope to exercise their own discretion. The programs thus obtained would give the fairest kind of an indication of the musical taste prevailing in this city and of the advancement in music made by the general public of New York.

OUR LATEST LAUGH.

ONCE in a while, in the midst of our arduous duties, we have opportunity to pause and pay passing attention to the small things of life. Just at this moment we happen to have time to read over our friend Beckmesser's self-styled "criticism" in the *Keynote* on "Orpheus and Eurydice" as given at the Academy. Beckmesser is a wonderfully well-posted man, and especially when he is writing about a singer whom everybody in New York knows by sight, he knows just how to do it, even though he go not near the performance in which she appears. Hence it is that we appreciate his acumen, taste, knowledge and happy use of his pen when he says: "Orpheus was impersonated by Miss Emma Juch, who *** had but little respect for the dramatic exigencies of the situation, indicating her grief by a persistently maintained 'ballet girl's smile.'"

"Dramatic exigencies of the situation"—under the circumstances—is good, very good. Beckmesser appreciated the dramatic exigencies of writing a criticism without attending the performance or looking at the program or—at the singer, naturally. After doing all that and writing derogatorily of a charming singer, he could well afford to go out and indulge in a "ballet girl's smile."

Of course, having made Miss Juch the *Orpheus*, there was only one possible role left in which to put Mme. Hastreiter; and, strange to say, Beckmesser actually put her there—as *Eurydice*!

It is thus that the noble critic fulfils his function! It is, therefore, that we all stand in a row and exclaim solemnly: "Ha! ha! ha! We never laughed so much in our lives!"

"DIE WALKÜRE" AT LAST.

AT last we have had a performance of "Die Walküre" instead of a transmission of Mr. Walter Damrosch's uninteresting personality into Wagner's magnificent score. "Die Walküre" has been given under Herr Seidl's direction with results which have proved the correctness of our prophecies and those of the *Mail and Express*, the first daily paper to present forcibly the important question of the conductorship at the Metropolitan and to make the demand that Herr Seidl should conduct "Die Walküre" the gravamen of its criticisms. What we have to say of the really first performance of "Die Walküre" this season will be found in another column.

It is, however, interesting to note how unanimous are the foremost critics of the daily press, Mr. Krehbiel of the *Tribune*, the critic of the *Sun*, Mr. Fink, of the *Evening Post*, and Mr. Kobbé, of the *Mail and Express*, in pointing out the great improvement in the performance under Herr Seidl over those performances conducted by Mr. Damrosch.

The *Mail and Express* having taken the lead in this matter, we quote from it first. It is noticeable that Mr. Kobbé, in his criticism, refrains from in any way glorying over the artistic triumph which through him the *Mail and Express* helped to win. He says:

Speaking generally there was a spirit and go to the performance which was lacking in the earlier representations. Slow tempi were not dragged so as to become wearisome. All the spirited scenes were given with more

animation, the tempi being frequently accelerated where the quickening of the dramatic action demanded such nuances. As a result whole pages of the score seemed imbued with new life and impetuosity. But is not the fact that the curtain went down on the last act forty-five minutes earlier than hitherto sufficient proof that the events of the drama followed each other with greater acceleration, spirit and effectiveness?

The singers felt that they stood upon an orchestral foundation which was as firm as a rock. Hence there was no nervousness, no uncertainty. The result was, if we make allowance for the unfortunate lack of power and resonance in Herr Stritt's voice (which, in spite of his earnest singing, fine presence and eloquent acting, makes us long to have Schott back again), a really admirable vocal performance. * * * Fraulein Brandt also sang in the last act in the chorus of the Valkyries, which was given with such barbaric force that at its conclusion the audience was unable to restrain its enthusiasm. In this chorus, it will be remembered, there was in the two performances of the preliminary season a notable falling off from the results achieved by Dr. Damrosch.

But the chief improvement after all, lies in Herr Seidl's conception of the work, a conception which, from the conductor's intimate intercourse with Wagner, may be supposed to be authentic. Reference in a general way has already been made to the greater spirit of the performance, the variety of tempi which he introduced, and the subtle effects of light and shade—the crescendos and diminuendos—those nuances of expression without which a Wagnerian orchestra might as well be dumb. They show the true conception and appreciation of the many emotions which the composer poured into this music. In brief, they prove that the conductor interprets the work in the spirit in which it was composed. There were hundreds of such nuances in each act. Could even a casual listener fail to notice such self-evident improvements as the wonderful crescendo not long after the opening of the first act when the *Mitleid* motif sweeps upward to a climax of pitying, loving grief; the sudden anger which seemed to agitate the orchestra with *Hunding's* growing excitement, the superb orchestral climax in the music depicting the approach of the hunted lovers in the second act, and the chorus of the Valkyrs already referred to? These are but a few of the numerous details in the superb interpretation, whose merits, we are glad to say, were readily recognized. For the enthusiasm grew as the performance progressed, and after the last act the audience, instead of dispersing, remained and called loudly for Herr Seidl until he appeared with his artists.

Mr. Krehbiel, in the *Tribune*, says tersely and forcibly:

The representation of "Die Walküre" at the Metropolitan Opera House, under the direction of Herr Seidl, last night was the most beautiful that the work has ever received in this city. New life throbbed in the orchestra, the singing of Fräulein Lehmann, Frau Krauss, Fräulein Brandt, Herr Stritt, Herr Fischer and Herr Lehmer was freer, more intense, more virile than ever before, and the entire performance stood on a higher plane than has yet been attained in this thrilling work of Wagner's. Changes in the tempos enabled the artists to declaim with more fervor and greater dramatic truthfulness than has been the rule, while the orchestral part glowed with new eloquence and beauty—the climaxes especially being developed with tremendous effect.

The *Sun* picturesquely disposes of Mr. Damrosch as follows:

When toward the close of the last performance of "Die Walküre" during the preliminary season at the Metropolitan Opera House *Wotan* surrounds *Brünhilde* with magic fire and caused her to fall into the slumber from which only a hero can awaken her, it was feared that with her "Die Walküre" had fallen into a sleep so deep that only a *Siegfried* among operatic conductors could arouse her. Fortunately, the Metropolitan Opera House has such a conductor in Herr Seidl. He has awakened *Brünhilde*, and her *Hoyotoko* again re-echoes among the rocks and storm-clouds.

These among last night's audience who had heard the two performances earlier this season must have noticed the marvelous improvement over these. Not only was the representation, as a whole, more spirited, but there were hundreds of nuances in the playing of the orchestra following the constantly changing play of emotions which Mr. Damrosch entirely overlooked.

Mr. Fink, in the *Evening Post*, avoids comparison, but it is easy to read his opinion of Mr. Damrosch between the lines:

Notwithstanding the counter attraction of the Academy of Music, where Gluck's "Orpheus" was repeated last evening before a very large audience, with the same effective ensemble and *mise-en-scène* that has won so much applause, the Metropolitan Opera House was almost full, and the audience was one of the most enthusiastic of the season. And there was much cause for enthusiasm; for never before have the countless beauties of this noble work been so vividly and thrillingly brought out in this city as under Herr Seidl's baton. The secret of Herr Seidl's power lies in this, that he conducts *con amore* and at the same time with a fulness of knowledge that embraces the minutest details of the score. He knows everything by heart, so that instead of being obliged to peruse the score, he can face about every moment, and give the cue to some group of instrumentalists. It is a real pleasure to watch him in the conductor's chair. There is no grade of *forte* or *piano*, no *sfzando*, no *crescendo*, no *accelerando* for which he has not an appropriate gesture. Now, it is well known that eloquent gestures, made under strong emotion, are contagious. Hence it is that all the members of Herr Seidl's orchestra are infected with his enthusiasm, and irresistibly follow him through every degree of dynamic expression and rhythmic shading. This is what is commonly called "magnetism"—the unconscious influence of one strong will on others. The audience fully recognized Herr Seidl's share in last evening's success, and kept up the applause after each act until he had made his appearance with the singers.

It was, of course, to be expected that the *Times* would speak quite differently of the performance, though, as it was the first performance (as pointed out above) of the season, we should have thought that Mr. Schwab would have "deferred until a second hearing" his estimate of Herr Seidl's "achievements." But no, he says:

It is possible, of course, that a few persons may have discerned marked changes in last evening's rendering of "Die Walküre," but if they did their acuteness of perception was not shared by the average listener.

We supposed Mr. Schwab would, at least, claim "acuteness of perception," and are surprised that he should class himself with the "average listener." But what can be expected of a critic who says, as Mr. Schwab does in this notice, that "a cheerful indication of an advance in public taste and experience is to be greeted" when audiences "refuse to accept intelligent and earnest effort as the outcome of genius." But facts are stronger than arguments and the facts are that there was a large audience, great enthusiasm, and calls before the curtain for Herr Seidl.

Essay on the "Technic and Resources of the Pianoforte."

Read by Mr. W. Waugh Lauder, before the Ontario Music Teachers' Convention, in the Normal School, Toronto, Can., December 29, 1885.

MR. CHAIRMAN, LADIES AND GENTLEMEN, RESPECTED COLLEAGUES IN THE ART—

WHEN I had the pleasure of attending the session of the M. T. N. A. in the Academy of Music, New York city, during last summer, in the company of my esteemed colleagues and friends, Mr. Ed. Fisher and Mr. G. B. Sippi, and there first broached the subject of a possible Canadian musical convention, receiving at once the hearty encouragement of the American body and a cordial offer of affiliation and amalgamation, I certainly did not dream of such a speedy realization of our hopes. I certainly did not expect to be called from Illinois to read and play before such a thoroughly representative and enthusiastic provincial body as this is within six months from the time of our visit to New York.

That we are here gathered together is largely owing to the energy and hard, conscientious work of Mr. Ed. Fisher. Let us not forget this fact. Let us, however, cast aside all cliques and personal interests (which, unfortunately, are strong in this city), let us work with unanimity and fraternal zeal to expel all quackery—of which there is too much in the musical art—from our profession, and let us by reason of our intelligent deliberations, our noble motives, our high standard, and, above all, by our achievements, both literary and musical, secure for the future the lasting support and respect of the whole community and province.

Let every musician here present make up his mind that he will never belittle or disparage the efforts of a brother, and let the petty jealousies and contemptible squabbles that have frequently disgraced the musical profession never dim the powers of fair criticism of anyone belonging to this body. When musicians talk well of each other and pull together, a long and a strong pull, then will the public be of one accord with them. Let this first body of Canadian musicians, gathered together in single-minded love of the art for parliamentary discussion, be unstained by one word of unkindness and in history ever be spoken of as the noblest of all conventions. The subject upon which I read is one of considerable importance, for has not the pianoforte an honored place in well-nigh every family in the land? To be a fine amateur performer on any instrument and to have a refined appreciation of the noblest tone works of the great masters, is certainly one of the most wholesome mediums for self-communion: it keeps young men at home, empties our saloons and gives both youth and maiden a noble ideal into which they can pour the innermost longings and ideas of their souls—above all, music is a great factor in refined family life. Art is the expression of the true idea of beauty. Music is truth, an embodiment of harmony, purity, law and order; wherefore art and religion, music and morals must be inseparable.

Therefore, I uphold that the proper cultivation of this art of classic pianoforte-playing is of considerable importance, more particularly to the rising generation, which is undoubtedly here in our Canada. In our fair Ontario, pronouncedly musical, and, moreover, of ambitious classical taste, Young Canada is artistic, for in no other city of North America will we find better taste than in Toronto. Young Canada is keen to learn and do the very best.

Let the musical husbandmen of Ontario conscientiously till the magnificent homestead entrusted to their care by the Divine Father—the Artist of artists. Let us above all, in our deliberations, show honor and regard to such names as Harter, Tarrington, Fisher, Strathy—pioneers in musical work, without whose stupendous efforts this convention would have been an impossibility for decades to come.

When one stands before the spindle-legged spinets in Mozart's room in Salzburg, or inspects Frederick the Great's collection of clavicembali citheri, or spinets, in Potsdam, with their threads, G strings, raven's quills for hammers, and gentle lisping tones, one appreciates the gigantic strides taken both in piano building as well as in technique. In fact, if poor Schroeter (of the Hartz Mountains, 1717), Marius, of Paris (1716), and Bartolomeo Cristofori, of Padua (the primitive inventors of that form of the pianoforte approaching to its modern form)—I say, if these men, together with Father Silberman, of Freiburg, who first manufactured them, could come back and hear a modern Steinway, Bechstein, or Erard, they would be amazed, and if the technical lights of other days, such as Clementi, Scarlatti, Czerny, or Hummel, could hear a modern recital they would stand agast at the progress of technique and the possibilities of modern mechanism.

What are we to understand the word technique to mean? Now, I do not consider that the mere manual dexterity of the pianist constitutes technique. I would rather be inclined to include in the definition of technique all the means tending to perfect the execution of a composition—that is to say, all mental and physical, literary and æsthetic exercises aiding the student in acquiring such an active expression of the ideal through the medium of the physical as is offered by the pianist's finished performance of a classical composition. It is high time that the false idea that the pianist's is nearly altogether mechanical work should be completely swept away. To this point I shall return. Now, in beginning mechanical technique with a pupil who can read and has some foundation, I uphold that it is absolutely necessary to acquaint him with the machinery of the hand, which may be divided into

three great motor-powers, the *lever* or lifting power, situate in the top knuckles of fingers; the *hammer* power in the middle knuckles; the *pressure* power in the cushion or sensitive tips of fingers—the wrist action being an entirely separate study for itself.

Then, as the muscles of the fingers are obliged to pass through and be influenced by the wrist, it stands to reason that that member—the wrist—must be loosened from the very outset if the individual finger technique is to advance satisfactorily. In fact, I firmly believe that only by a careful combination of wrist and fingers calisthenics, of legato and staccato intermingled from the very first letter of the technical alphabet—that is, after proper holding of the hand is comparatively acquired—I say only by these combinations can a free technique be acquired.

Now, a pupil who hammers ahead mechanically (as a large percentage of pupils do, on account of a lack of intellectual incentive, which ought to be supplied by the master, but which more frequently is not) is handicapped. A pupil who does not understand the anatomical, nervous or muscular structure of that wonderful engine of power, the human hand, labors under a disadvantage—one who cannot learn the harmonic and melodic scales and chords apart; for lack of intelligent theoretical explanation, tables of scale intervals and logical tracing in the lesson by the teacher of the gradual development of these forms of scales—is not to blame if he advances slowly.

(To be continued.)

Ontario M. T. A. Convention in Toronto.

THREE gentlemen from Canada visited the Music Teachers' National Association Convention last summer at the Academy of Music, New York city—namely, W. Waugh Lauder, Edward Fisher and G. B. Sippi. They were received with open arms by their American brethren; Mr. Lauder was appointed vice-president of a branch association to be formed in Ontario. That gentleman, however, leaving Canada for Illinois, Mr. Edward Fisher was upon his suggestion appointed vice-president. He issued a circular a couple of months back inviting all musicians to co-operate with him in forming a convention. Nearly all influential men responded, and a large and representative committee was nominated.

On Tuesday and Wednesday, December 29 and 30, 1885, the convention was held in the Normal School Building, Toronto. About 150 ladies and gentlemen were present (quite a contrast to the first American meeting of the kind) and great enthusiasm prevailed. Dr. Sippi was chosen chairman and was subsequently appointed president of the association. He proved most fair in his decisions, maintained excellent order and will make an energetic officer. After a very lively debate the name of the convention was decided upon—the "Ontario Music Teachers' Association"—and for the present it remains an independent Canadian organization. Edward Fisher, we may say, was the backbone of the business committee (subsequently and unanimously appointed vice-president for Toronto). H. Guest Collins opened the first day's proceedings by reading a very able report. Mr. Fisher then gave a very fine paper on "The Benefits Arising from an Association of Music Teachers." A spirited debate ensued, led with great eloquence by Mr. G. B. Sippi and Mr. Aldous, of Hamilton. Dr. McLellan, director of the Normal School for Ontario, gave a most sympathetic address, plainly and quasi-officially hinting at the sympathy of the government with the movement. A lengthy debate then ensued on the constitution and by-laws, which were subsequently passed next day. The whole mind of the meeting seemed to be determined that the profession and art should take a high standing in the Dominion and that music be taught generally in the educational institutions of the country.

In the first afternoon session Mr. Waugh Lauder read a very able paper on "The Piano; Its Technique and Resources," which was discussed by old Leipzig graduates, led by Mr. A. M. Read. Miss Hillary, a leading vocal professor, read a very practical paper on "Voice Culture," which was discussed by Mr. Bradley and Mr. W. E. Haslam, two of the leading vocalists and teachers. Mr. Lauder then gave a very fine pianoforte recital on a Steinway grand. A vote of thanks was then passed, in a very cordial manner, to Mr. Lauder for his able paper and delightful recital.

In the evening a very fine concert was given, which was largely attended. The Toronto String Quartet distinguished itself, and Mrs. C. G. Moore, daughter of J. F. Hatton, and a great favorite in the province, played delightful solos. These were undoubtedly the gems of the evening. Mr. Beddoe's (Hamilton) sweet tenor voice gained much applause.

On the second morning Mr. J. D. Kerrison read a very exhaustive paper on "Harmony," and Dr. Davies a very humorous and sarcastic essay on "The Organ and its Relation to Public Worship." Mr. H. E. Holt, of Boston, gave a very interesting discourse on the art of instructing children and "Music in Public Schools," using the convention as a class to illustrate his method. His peculiar time-language, an idea of his own, was much appreciated. A lengthy discussion ensued, participated in by teachers in schools, model and normal, and a vote of thanks was unanimously passed to Mr. Holt for his address.

In the afternoon Mr. Aldous gave a paper on "The Qualifications of Music Teachers." The discussion which followed was most vigorous, and many good points were made by Messrs. Ambrose, Schuch, Lauder, Fisher, Theodore Martens and numerous others. The election of officers resulted as follows: Dr. Sippi, president; Edward Fisher, vice-president for Toronto; H. Guest

Collins, secretary; E. W. Schuch, assistant secretary. Numerous vice-presidents for other cities were appointed, and it was evident that the association is all alive to the necessity of work, and will be the most powerful musical body in Canada within the next year. A committee was formed to consider the proper basis for a National College of Music, with competitive examinations, to report at the next annual meeting, to be held about the same time next December in the Normal School in Toronto.

It might be here said that the literary and debating ability to be found in the convention is much above the ordinary and fully up to that of the great American body, if not, in some respects, superior.

Mr. Thomas Martin, on a motion of Mr. Lauder, was requested to proceed with his recital at once, instead of postponing the same until a later hour, as many suggested, Mr. Lauder mildly hinting at the want of courtesy in such a proceeding. Mr. Martin is Mr. Lauder's successor at Hellmuth College, London, and a very able performer. His recital elicited hearty applause. A cordial vote of thanks, moved by Mr. Lauder, as the representative Canadian pianist, was tendered him. Both he and Mr. Lauder expressed their willingness to give recitals at the next convention. Miss Elwell, of Hellmuth College and Mr. Warrington, a favorite throughout the province, took part vocally in the recitals. Mr. Martin used the Steinway. In the evening a final concert was given. Productions by Messrs. J. D. Kerrison and Arthur E. Fisher were played and sung, and proved to be a credit to Canadian composers. The features of the concert were Dr. Sippi's beautiful singing in "Good bye, Tosti," for which he was encored, and the magnificent rendition of the immortal fantasia in C major (Schumann), by Miss Annie Lampman (pupil of Mr. Lauder), of Ottawa, entirely from memory. This young lady is remarkably talented and received an ovation. Her repertory is very extensive, and she bids fair to be the greatest pianiste Canada has ever produced. Mr. Schuch, Mr. Bradley and others sang. Herr Correll (of the Quartet Club) played Goltermann's fourth cello concerto and Mrs. Adamson Vieuxtemps's "Fantasia Caprice." At this concert the Williams Canadian grand and the Knabe grand were used.

Mr. Lauder, by general request, played during the program Beethoven's "Waldstein Sonata," op. 53, C major. The president then declared the convention adjourned until next December, and during the remainder of that evening various very pleasant gatherings at the homes of leading artists closed most pleasantly a very brilliant meeting.

W. Edward Heimendahl.

MR. W. EDWARD HEIMENDAH, formerly of this city, whose picture we print to-day, is a native of Elberfeld, a Rhenish town of considerable size and commercial importance. He was born in 1858, and showed at an early age unusual musical talent. He began to study the violin under the local concertmaster at the early age of seven, and made his first public appearance a year later with Beethoven's "Romance in F." Since then he has played in public frequently. In spite of his earnest desire to make music his profession, young Heimendahl prepared himself to study engineering, his father, a merchant of Elberfeld, objecting to his wish to embrace a musical career.

In 1873 he had an opportunity to play before Wilhelmj, the great violinist, and the latter spoke of his performance so favorably that he immediately obtained permission to take the young man to his private residence in Wiesbaden to instruct him on the violin.

Mr. Heimendahl pursued his studies under Wilhelmj for two years. He then went to Brussels to enter the conservatory, and had lessons from Kufferath and Gevaert in counterpoint and composition, in the meantime continuing his violin studies with Wieniawski. After carrying off the first prize at the *concours* of 1876, Mr. Heimendahl went to settle in London, where he took part in the principal musical performances. In 1879 he received a call to Boston to become the leading violinist of the Mendelssohn Quintet Club. He traveled with this organization during the season of 1879-80, and then decided to make Chicago his home. There he found a large field for his energies, and gave a season of chamber concerts and two seasons of symphony concerts.

In 1884 he removed to New York, where he filled the positions of assistant conductor of the Liederkrantz under Theodore Thomas and chorus master of the Brooklyn Philharmonic Society.

Mr. Heimendahl, besides being a violinist of recognized standing, has achieved a reputation as a composer. He has finished during the summer an idyl for alto solo, chorus and orchestra, which he intends to bring out at the first opportunity.

Mr. Heimendahl has just been elected director of the celebrated Germania Maennerchor of Baltimore, the society which at the Brooklyn Saengerfest of the past summer won the first prize in competition with many of the most renowned German singing societies of the United States. He replaces the late Herman Hammer, who died December 3 last.

The society which has secured the valuable services of Mr. Heimendahl is to be congratulated, for he is not only *au fait* as a conductor of chorus but has also a large experience in conducting orchestral performances. Baltimore acquires in him a true musician, who, if properly appreciated, will add much to the development of the best kind of music in that city.

—Mr. Edward Mullenbauer announces that the first performance of his new symphony, "The Passions," will take place in Steinway Hall on next Saturday evening, with full chorus and orchestra, and solo artists.

PERSONALS.

DR. LOUIS MAAS'S ENGAGEMENTS.—Dr. Louis Maas, the eminent pianist, played yesterday in Rochester, New York, and will play in Painesville, Ohio, to-night. Next month Dr. Maas will make a long tour, visiting and playing in Philadelphia, Baltimore, Pittsburgh, St. Louis, Cincinnati and Chicago.

WHAT Mlle. DE LUSSAN SAYS.—In speaking to a newspaper reporter in Chicago, where Mlle. de Lussan repeated her former successes, she made these remarks: "I received all of my musical education at the hands of my mother, Mme. Eugénie de Lussan, who was herself an artist, having studied in Paris under Minzorelki and Scala, contemporaneously with Adelina and Carlotta Patti, Mme. Strakosch and Clara Louisa Kellogg. I was not allowed to sing in public during my girlhood, and I only made my first appearance in concert when I was nineteen. *That was three years ago* (with an emphasis there was no mistaking), and the occasion was a musicale at Chickering Hall under the management of Harrison Millard. The newspapers all praised and prophesied a great career for me."

LAUDER-LAMPMAN RECITALS.—About Easter, Miss Annie Lampman, Canada's leading pianiste, and W. Waugh Lauder, will give ensemble recitals of the greatest duos of Liszt, Chopin, Saint-Saëns, Hans Huber, Reinecke, Mendelssohn, Moscheles and others, for two pianos, in the leading cities of Canada.

GOUNOD AND MASSENET.—At the recent performance of Massenet's opera, "Le Cid," M. Gounod became so enthusiastic that he sprang upon the stage and with outstretched arms exclaimed to the author, "Come to me, my son. I am content. Come and embrace papa!" "My son" is forty-three and "papa" is sixty-seven.

VON BÜLOW'S GOOD INTENTIONS.—Hans Von Bülow was to give on the 15th inst. at Vienna a concert, in which he intended to play Beethoven's E flat, Rubinstein's D minor and Liszt's E flat concerto.

EMPTY HONORS.—His Majesty the King of Saxony has bestowed on Kapellmeister Dr. Carl Reinecke the title of "Professor." It takes much less than old Reinecke's talent, knowledge and reputation to get that title here.

LISZT IN LONDON.—Liszt is expected to arrive in London on April 1 and intends to remain in England for ten days, but it is hoped that he may prolong his stay. He will witness the production of "St. Elizabeth" at the Novello Oratorio Concerts, and a performance exclusively devoted to his own works at the Crystal Palace.

RUBINSTEIN IN LEIPZIG.—Anton Rubinstein is expected in Leipzig this week, where he is to direct in person, at one of the Gewandhaus concerts, the first performance of his latest work, the oratorio "Moses."

WAGNER'S PORTRAIT.—A portrait of Wagner, said to be an excellent likeness of the poet-composer while in the prime of his career, has just been completed by the Viennese painter, Herr Gustav Gaul, and will be exhibited first in the United States.

ARRIVAL OF FRANZ RUMMEL.—Franz Rummel, the eminent pianist, well remembered in New York and this country through his sojourn here five years ago, has returned for the fulfilment of important musical engagements which will keep him in this country until the middle of May. He arrived here on last Saturday by the Fulda, and is temporarily domiciled at the Everett House. Mr. Rummel is in the best of health and spirits, the latter raised considerably by the eminent and most pronounced success he has just scored during a short concert tour through Scotland. As will be seen in another column of this journal, Mr. Rummel appeared at the German Liederkrantz on the very night of his arrival in this country and took the whole audience by storm with his magnificent, brilliant and inspiring pianoforte performances.

MR. FRANZ HUEFFER.—The well-known London musical critic, Mr. Franz Hueffer, of the London *Times*, has now become editor of the *Musical World*, which has, since its foundation, half a century ago, been edited by Cowden Clarke, Desmond Ryan the elder, and J. W. Davison. The paper has now passed out of the hands of Messrs. Duncan Davison, and will be published by Messrs. Mallett, the printers. The paper appeared on the 2d inst. in enlarged form, and promises numerous original contributions by eminent writers. Mr. Hueffer is acknowledged to be the best authority on Wagner now existing in England, with the possible exception, perhaps, of Mr. Dannreuther.

ANOTHER HONORIS CAUSA.—The degree of "Mus. Doc.," *honoris causa*, has been conferred upon Mr. E. M. Lott by the University of Trinity College, Toronto, Canada West, that gentleman having recently rendered valuable assistance in connection with the examinations held in England, under the auspices of his old friend and colleague, the Rev. E. H. Kendall, M. A., the English Registrar of the Toronto University.

CAPPA'S BENEFIT.—Signor Cappa, the popular band-leader of the 7th Regiment, N. G. S. N. Y., is to have a complimentary benefit concert tendered him at the 7th Regiment armory, by the officers and members of the regiment, on Saturday evening, February 6. Signor Cappa, it is well known, is a great favorite in the regiment, and the 7th is determined that he shall have a rousing benefit. The veterans of the regiment have twelve hundred tickets for disposition, and the various companies are in substantial

sympathy with the movement. Signor Cappa has arranged an extensive and popular program. He will lead his famous band, increased to 100 performers for the occasion, in the "Tannhäuser March" and other familiar selections, and will be assisted in the concert by the following talent: Miss Florence Mangam, soprano; Mr. E. Cholmeley Jones, basso, and the following instrumental soloists: W. Griffin and W. Rogers, cornet; T. N. Currie, trombone; John Drewes, clarinet; H. Wiltzenstein, flute; Signor J. Norrito, piccolo, and J. Gordon Cleather, soloist on six kettledrums, who lately made a hit at one of the Thomas Popular Matinees. There will be a chorus of 100 voices from the societies "L'Esperance" and "L'Helvétique," under the direction of Professor Vicario. There will be issued ten thousand tickets for sale at fifty cents, and it is expected by the innumerable friends of Signor Cappa that the affair will be a great success.

SCHOTT ON FOOT AND ON HORSEBACK.—Herr Anton Schott, well remembered from last year's Metropolitan Opera House season, is engaged at the court opera of Darmstadt. His first appearance there recently was as *Fernando Cortez*, in which heroic tenor part he appears on the stage in the finale of the second act on horseback. On this occasion, through the breaking of the saddle-girth, the gallant rider came down inadvertently and rather suddenly; but he continued his recitative on foot after he had picked himself up. By this quick and self-possessed action he brought down the house.

BISMARCK AND WAGNER.—Ferdinand Praeger, the eminent London musician, writes to the editor of the *Times* of that city as follows:

"Sir—Having enjoyed the privilege of Richard Wagner's intimate friendship, extending over a period of more than forty years, I am emboldened to challenge a statement put forth in an otherwise excellent leading article of the *Times* of the 26th ult., entitled 'Nationalism in Art.' The allegation to which I would venture to take exception is that 'Prince Bismarck personally disliked Wagner.' It is entirely new to me. As the bare assertion of such a circumstance, when supported by the weight and authority of the leading English journal, might, unless controverted, obtain currency, to the possible disparagement of the reputations of both men, I trust you will afford me the opportunity of placing before the public testimony which points in an exactly contrary direction. So far from Prince Bismarck having conceived a personal antipathy to the deceased composer, Wagner himself showed me an autograph communication from the Prince, which, as I remarked at the time, might have been written with the point of the sword, so bold and decided were the characters. The letter was couched in the most friendly and intimate terms. More than this, I learnt from the same authoritative source that interviews had taken place between Germany's greatest statesman and artist, whereat matters were discussed in language which leaves no room for doubting the warm esteem which existed on both sides."

DEATH OF JOSEPH MAAS.—The death of Joseph Maas, the English tenor, was reported from London on last Saturday. Mr. Maas had been before the public as a singer for nearly twenty years, at various times. In 1857, when he was only eight years old, his remarkable soprano voice attracted the notice of J. L. Hopkins, organist of the Rochester (England) Cathedral, who took charge of the boy's musical education, and kept him in the cathedral choir for seven years. For a few years afterward Mr. Maas held an appointment under the War Office, which he resigned in 1869 to take up his musical studies. For that purpose he went to Italy, remaining there for two years. On his return to England, and while looking about for an opening, he was summoned one night in February, 1871, to take the place of Sims Reeves, suddenly taken sick, at a concert in St. James's Hall. His success was instantaneous, and from that night his name was strong with the English music public. Under Dion Boucicault he took the part of *Babil* in "Babil and Bijou," at Covent Garden Theatre, and at the close of that engagement he came to this country, having been engaged by C. D. Hess as leading tenor in the Kellogg English Opera Company. He became almost as much of a favorite here as at home, and was generally acknowledged to be one of the best tenors on the stage. Returning to England in 1878 he stepped at once into the leading part in "The Golden Cross," Ignaz Brull's opera. In the ensuing five years he divided his time between opera and oratorio. He had part in nearly all the great oratorio and music festivals in London and throughout the provinces. His sympathetic, resonant voice was regarded as specially adapted to that class of music. During the same period he was engaged as leading tenor by Carl Rosa, and held his high place as an opera singer. He was notably successful in the Wagnerian representations at Drury Lane, having been trained for the tenor parts by Herr Richter.

MR. PRATT'S RETURN.—Mr. S. G. Pratt, who has been in Europe the last seven months, returned on the Republic on Sunday. He will remain in New York a short while.

A CHANGE OF HEART.—How great an impression Wagner's "Meistersinger" (practically the last but two of his works) has made on local Philistines may be inferred from the fact that Mr. Frederic Archer, formerly a rabid anti-Wagnerite, has become the most enthusiastic Wagnerite in town. If he would publish some of his effusions of two or three years ago in parallel columns with his article on "Die Meistersinger" in to-day's *Key-note*, it would make very amusing reading. However, we are glad to welcome him into the ranks of the believers. Every little helps. Now, will Mr. Archer send his article to his friend Mr. Joseph Bennett, of the London *Telegraph*, and ask him to please copy?—*Evening Post*.

The Cincinnati May Festival.

The press and the Advertising Committee of the Cincinnati May Festivals have, under date of the 11th inst., given out the following particulars about the coming great musical event:

"The Seventh Biennial Festival will be given during the third week of May, 1886, in the Music Hall of Cincinnati.

"There will be five evening concerts, on Tuesday, Wednesday, Thursday, Friday and Saturday, May 18, 19, 20, 21 and 22, when great and brilliant works, with full chorus, orchestra and soloists will be heard.

"There will be two afternoon concerts, on Thursday, May 20, and Saturday, May 22, wherein the soloists, orchestra and choruses for women's voices will be the features.

"The choral works to be performed embrace Bach's 'B minor Mass,' Haydn's 'Creation,' Rubinstein's 'The Tower of Babel,' Berlioz's 'The Damnation of Faust,' Wagner's 'Die Meistersinger' (Act iii.), Schubert's 'xliii. Psalm,' Brahms's Four-part Songs.

"Mr. Theodore Thomas is the musical director, Mr. Arthur Mees is the chorus conductor.

"The musical forces will comprise the Cincinnati Festival chorus of six hundred trained voices, a grand orchestra of over one hundred musicians and the great organ.

"To these will be added the leading soloists available in the country.

"The seventh festival is to be pre-eminently a choral festival. The chorus of six hundred, so carefully trained and systematically drilled during the past twelve years, under the most eminent leaders in the country, and for the past four years under the personal daily supervision of the well-known conductor, Mr. Arthur Mees, is at last to take the honorable place long due it, through its own merits and the popular voice, as the chief attraction of the coming festival.

"To this end choral works have been chosen which will display to the utmost the resources of the chorus—*en masse* and in divided choruses, both for men's and women's voices—and afford the public an opportunity to judge the effects and combinations of chorus singing, such as has been rarely afforded anywhere.

"The Cincinnati Festival Chorus is acknowledged the best in this country, and is the only one supported by an association for systematic choral instruction, admission being free to all who possess the necessary qualifications and pass the required examination."

How carefully and systematically the choruses must have been trained may be imagined when one reads the following notes from the circular to the chorus, which contain lessons in thoroughness and untiring energy, which might with impunity be copied in other cities including New York.

In view of the near approach of the May Festival, and of the serious work yet remaining for the chorus to do, the committee deem it proper to call the attention of members to the following arrangement of rehearsals and part rehearsals:

The part-songs for women's voices will be studied by the ladies of the chorus in their part rehearsals at the music school, and at a separate rehearsal to be held on Saturday mornings at ten o'clock, in College Hall, on the east side of Walnut-st., between Fourth and Fifth-sts.

For Berlioz's "Faust" and Wagner's "Meistersinger" separate male choruses are required. These will be studied by the gentlemen of the chorus in their part rehearsals at the Music School and at a separate rehearsal to be held each Monday evening at seven o'clock, preceding the mass rehearsal. As there are several works containing divided choruses, and which cannot be studied at the mass rehearsals without causing much loss of time, ladies and gentlemen are required to attend at least one of the part rehearsals in addition to the mass rehearsal. The one most convenient for regular attendance may be selected.

A record of attendance will be kept, and only those attending these part rehearsals in addition to the mass rehearsals will be assigned to places in the divided choruses at the festival.

The co-operation of every gentleman is desired in the divided choruses for male voices; but systematic study being necessary, only those who attend the part rehearsals will be considered as intending to take part in the performance of the works thus studied.

LIST OF REHEARSALS AND PART REHEARSALS.

Monday night, seven o'clock, part rehearsal for men's voices, Chamber of Commerce Hall.

Monday night, eight o'clock, mass rehearsal, Chamber of Commerce Hall.

Wednesday afternoon, three o'clock, women's part rehearsal, Cincinnati Music School, northwest corner of Fourth and John-sts.

Wednesday afternoon, four o'clock, women's part rehearsal, Cincinnati Music School.

Wednesday evening, seven o'clock, men's part rehearsal, Cincinnati Music School.

Thursday afternoon, three o'clock, women's part rehearsal, Cincinnati Music School.

Thursday afternoon, four o'clock, women's part rehearsal for teachers in public schools, Cincinnati Music School.

Thursday night, seven o'clock, men's part rehearsal, Cincinnati Music School.

Saturday morning, ten o'clock, part rehearsal for women's voices, College Hall.

—Novello, Ewer & Co., of No. 129 Fifth avenue, New York, announce the following new publications for January:

Books 4, 5, 6 and 7 of Charles Collins's "Church Organist"; "Book 7 of Calkins' 'Soft Voluntaries for the Organ'; "Magnificat and Nunc Dimittis for Men's Voices," by Battisan Haynes; "Pater Noster, for Voices in Unison," by the same composer; "Te Deum in E flat," by John E. West; "Praise the Lord, O Jerusalem. Anthem for Soli and Chorus," by W. H. Bliss; "Teach Me, O Lord, Anthem" for four voices, by John W. Gritton; "Behold I Bring You Good Tidings, Anthem" for four voices, by E. V. Hall; six two-part songs by Miles B. Foster, and two new handsomely-bound volumes of "Spark's Organist's Quarterly Journal."

German Opera.

THE week from last Wednesday to this day brought nothing new at the Metropolitan Opera House, unless one should, as we do, choose to call last Wednesday's performance of "Die Walküre" a novelty, because it was conducted for the first time by Herr Seidl. He had newly rehearsed it and his conception of the work and adequate leading must have been a revelation to most of the large audience present; it might, in fact, be called the first production of "Die Walküre" this season. In our editorial columns will be found an acknowledgment of this fact, as shown in the criticisms of the principal musical writers of this city. We have nothing to add to it excepting the remark that we have maintained the same thing all along and are gratified to find our ideas shared and verified by our esteemed confrères. In regard to the performance itself, the most striking contrast was noticeable in the last act, which was given completely, instead of with the cuts instituted last year. Thereby the fine, but exceedingly difficult ensemble numbers of the Valkyries were now sung, and so well sung that they afforded the greatest of enjoyment to the cultivated audience that had never before heard them. In the second act the judicious cuts were retained and this act would have been perfect but for Frl. Brandt's singing out of tune, and an apparent carelessness on her part. Frl. Lehmann, on the other hand, was absolutely charming as *Brunhilde*, and Frau Krauss, as might have been expected, surpassed herself on this occasion as *Sieglinde*. Herr Stritt also did his utmost as *Siegmund*, and Herr Lehmler was a great improvement on the former *Hunding*. The orchestra was simply magnificent.

On Friday evening "The Queen of Sheba" was repeated again before an absolutely crowded house and with the same cast as heretofore. At the Saturday matinee "Die Meistersinger" was given also, with a larger attendance than any that witnessed Wagner's *chef d'œuvre* at the Metropolitan Opera House heretofore. On Monday night "Lohengrin" had another hearing before a full house, and all three performances do not call for any special comment, as they have been extensively noticed heretofore. To-night "Faust" will be given for the first time, "The Queen of Sheba" will be repeated on Friday evening and at the Saturday matinee "The Prophet" will be rendered.

American Opera.

THE American Opera Company last week were contented with repetitions of the two works thus far produced by them, both of which they give with a completeness and attention to detail and *ensemble* which make the performances highly enjoyable and more interesting even on repeated hearing. On Wednesday night the "Orpheus" rendering was very well attended, and at the Saturday matinee performance of the same work the Academy of Music was absolutely crowded, which with a strongly attended production of the same work at the Brooklyn Academy of Music on last Monday night, tends to show that the taste for classical works when well and efficiently represented is improving and increasing. Theodore Thomas led the above-mentioned performances of Gluck's work with his wonted skill and Mrs. Hastreiter as *Orpheus*, Miss Juch as *Eurydice* and Miss Diltney as *Amor* strengthened the favorable impression they formerly created in their respective parts. The ballet, as usual, was excellent.

The Friday night's repetition of Goetz's charming work "The Taming of the Shrew" was chiefly remarkable on account of Mr. Gustave Hinrich's New York debut in it as conductor. This gentleman has a well-earned San Francisco reputation, not only as a first-class musician, but also as concert and operatic conductor, and his achievement on this occasion proved his Pacific Slope renown a deserved one. He conducted with care, safety and a freedom from all excessive mannerisms which might serve as a model to some of our aspiring young knights of the stick. He handled orchestra and chorus with firmness and his accompaniment of the singers left nothing to be desired. It is not saying too much, therefore, if we maintain that the performance as a whole was one of the best so far given by the company. Miss L'Allemand was in excellent voice and humor, Miss Bensberg was very satisfactory and so was Mr. Fessenden as *Lucentio* and Mr. Hamilton as *Baptista*. Mr. Lee, as *Petruchio*, might improve considerably both on his singing and acting.

To-night "Lohengrin" will be brought out for the first time by the company, when Mr. Candidus is to represent the *Knight of the Swan*; Miss Juch, *Elsa*; Mrs. Hastreiter, *Ortrud*, and Mr. Stoddard, *Tetramund*. The rehearsals for this week have been of a most thorough nature and a fine performance may safely be expected.

Symphony Society Concert.

THE third public rehearsal and concert of the Symphony Society, given at the Metropolitan Opera House on Friday afternoon and Saturday evening last, were fairly well attended. The program was a good and interesting one, but neither of these two adjectives can justly be applied to its performance. The best interpreted number was the opening one, Beethoven's "Egmont" overture, which, familiar to all musicians, went fairly well. Miss Carrie Goldsticker, mezzo-soprano from the German Opera Company, sang Schubert's "Die Allmacht" in a nowise remarkable manner. She also failed to create a favorable impression with the public. In this the second soloist of the occasion, Miss Carrie Duke, succeeded much better. The young lady is the daughter of a Southern general now living in Louisville, Ky., and she is very handsome. These facts and her pleasant, unassuming manner, may have had some-

thing to do with her favorable reception. Anyhow, her violin performances could not have been the sole cause of it, for they were rather insignificant. The young lady has a fair amount of technic, but the rendering of Spohr's ninth violin concerto in D minor was otherwise, to say the least, unripe. She was encored, and played on both occasions Fauré's little "Berceuse," made familiar to New York audiences by Musin.

The orchestra gave as a novelty Lalo's new rhapsody in A and scherzo in D minor, both skillful little movements of good tone effect, but with very limited invention. Walter Damrosch then led his father's C major festival overture, heard here before repeatedly under the composer's guidance. It was taken at much too slow a tempo and certainly much slower than we remember the late Dr. Damrosch conducted it. Though the work was shortened by a few cuts it still created the impression of too great length; besides, the bodily plagiarisms it contains from "The Meistersinger" are at the present moment much more apparent to a New York audience than they were several years ago, when we were the only ones who pointed them out.

The second half of the program was occupied by Raff's most beautiful symphony, "Im Walde." The magnificent work, than which no more satisfactory one of its kind has been written since Beethoven, was shorn of its beauty, spoiled and absolutely mangled by the stupidity of the young conductor, or rather time-beater, for the title of a conductor Mr. Walter Damrosch does not deserve. As a friend of ours, also an enthusiastic admirer of the "Walde" symphony, remarked: Damrosch has no idea of the right tempi, no conception of the composer's thoughts, no shading, no rhythmic precision or gradation, but otherwise he conducted quite well.

Thomas Popular Concert.

THE eleventh Thomas Popular Concert, given at the Academy of Music on Tuesday night, the 12th inst., brought in beautiful interpretation and technically perfect rendering for orchestra the overture to Wagner's "Flying Dutchman," the pretty two middle movements from Spohr's seldom heard but once very popular symphony "Consecration of Sounds," a new and characteristic piece in A major, "Norwegian Artists' Carnival," by Svendsen, originally written for piano and only lately scored by the composer; Boccherini's effective little minuet, Mendelssohn's sprightly Spring Song and Massenet's suites, "Scènes Pittoresques," one of his earlier and more richly invented suites.

The soloist of the evening was Rafael Joseffy, who rendered Rubinstein's best pianoforte concerto, the one in D minor. Technically the performance, like most of this artist's, was a very perfect one; in point of interpretation, however, he lacks for this concerto physical power and breadth of tone. Nevertheless, the performance elicited the usual enthusiastic applause, to which Mr. Joseffy, after a triple recall, responded with the playing, as an encore, of Liszt's pianoforte transcription of the spinning song from "The Flying Dutchman."

Thomas Popular Matinee.

AT the Academy of Music on Thursday afternoon the eleventh Thomas Popular Matinee, as usual, was very well attended, and the fashionable audience seemingly enjoyed to the utmost the perfect interpretation of the following interesting and varied program:

March—"Tannhäuser".....Wagner
Overture—"Oberon".....Weber
Andante Cantabile.....Beethoven-Liszt
Aria—"Che più aspro il cuore" ("Il Seraglio").....Mozart
Mrs. Blanche S. Barton.
Rhapsody, No. 1.....Hallen
Violin Solo—"Allegro de Concert," op. 15.....Bazzini
Mr. Charles Hildebrandt.
(Of the Thomas Orchestra.)
Pizzicato Polka.....Strauss.
Torchlight March, No. 3, C minor.....Meyerbeer

Mrs. Blanche S. Barton sang very well and made quite a hit with the finished singing of her aria, to which as an encore she added Spohr's beautiful song, "The Rose." Mr. Hildebrandt is a young violinist of considerable merit. His execution of the very difficult allegro in D, by Bazzini, was technically very satisfactory, and the intonation, even in the most trying double stopping and octave passages, was always true. Tone and bowing are equally good, and we expect to hear from the young artist in the future. The orchestra on this occasion was in remarkably fine trim, notably beautiful being the interpretation of Liszt's orchestration of Beethoven's slow movement in D from the great B flat trio, the playing of Hallen's little rhapsody and of the Strauss polka, which latter was redemanded and had to be given *da capo*.

Mrs. Wm. H. Sherwood's Recital.

MRS. WM. H. SHERWOOD, the accomplished pianiste and teacher of Boston, gave an interesting pianoforte recital at Steinway Hall on last Wednesday afternoon. The lady rendered Schumann's "Phantasiestücke," op. 12; "Aufschwung," "Traumes Wirren," and "Ende vom Lied"; Jensen's "Kypri" op. 44, No. 7, in C major; Thalberg's "Etude" in A minor; Moszkowski's "Barcarole," op. 27, No. 1, in G; Liszt's transcription of *Isolden's* "Liebestod" from Wagner's "Tristan and Isolde"; Chopin's "Etudes" in F minor and A flat major, op. 25, No. 2 and No. 1; the same composer's "Nocturne," op. 27, No. 1, and his "Andante Spranato" and "Polonaise" in E flat. Of these rich and varied selections the Schumann numbers and the one by Jensen and Moszkowski pleased us best in conception, while the others were equally well and artistically

played from a technical point of view. Mrs. Sherwood has a beautiful velvety touch, and pure, good tone, and her technic is excellently and evenly developed.

Miss Villa Whitney White, a Boston soprano, sang "Lieder" by Graben-Hoffman, Alban, Foerster and Brahms, on this occasion. Neither her voice nor her method or delivery, call for any specially favorable comment.

German Liederkrantz.

THE German Liederkrantz Society celebrated its thirty-ninth birthday last Saturday night by a social musical evening at its beautiful hall, the president, Mr. William Steinway, presiding.

The members and their ladies participated in such numbers that long before commencement no standing room could be obtained, even in the spacious corridors.

Those, however, who had succeeded in gaining access were amply repaid by the enjoyment of a series of excellent musical and humorous entertainments which kept the vast audience together until past midnight. The singing of the male chorus and full chorus, under the baton of Mr. Reinhold L. Herman, was superb, and Mr. Ed. Heimendahl's rendering of Viextemp's "Reverie" on the violin, the zither playing of Miss Kitty Berger, the aria of the *Page*, from Mozart's "Figaro," sung by Miss Dora Friedel; two choruses (four part songs) given by the second basses of the Liederkrantz, and the comic duetta, "The Weather," rendered by Messrs. Plock and Netter, were all very much applauded.

The gems of the evening, however, were undoubtedly the performances of the two celebrated artists, William Candidus, first tenor, late of the grand opera at Frankfort, Germany, and the pianist, Franz Rummel, the latter having arrived only the same forenoon, by the steamer Fulda, in New York, fresh from his triumphs in Scotland. Mr. Rummel delighted and fairly electrified the vast assemblage by his masterly playing of Brassin's "Nocturne," Chopin's "Polonaise" in A flat and later on with Chopin's "Nocturne" in D flat and the "Feuerzauber" from Wagner's "Die Walküre," together with several encore pieces, and the unanimous opinion prevailed that, great as Mr. Rummel was in his art when last heard in New York five years ago, he had still further perfected himself in all essential points constituting a great artist.

Mr. William Candidus (who will make his debut in his great role of *Lohengrin*, in the American opera at the Academy of Music to-night) had chosen "Siegmund's Love Song" from "Die Walküre," which with his pure, sympathetic, yet powerful voice he rendered so superbly as to literally carry the audience by storm. Endless enthusiastic applause finally compelled him to repeat the song, to the gratification of the vast assemblage. And thus the occasion turned out a spontaneous and hearty ovation to Messrs. Candidus and Rummel. The highly enjoyable evening came to a close at half-past twelve o'clock with the humorous recitations of Constantin Sternberg entitled "Humoristische Mittheilungen am Klavier," which were very interesting and created the greatest merriment, Mr. Sternberg being recalled twice.

Mr. Sherwood's Recital.

MR. WILLIAM H. SHERWOOD, the well-known Boston pianist, now a participant also in New York musical life, inasmuch as he teaches here two days every week, gave the first of three recitals at Chickering Hall on Monday night, when he had a fair-sized audience.

Mr. Sherwood interpreted quite an interesting and well-chosen program, which opened with Beethoven's "Appassionata" sonata, which the concert-giver played with commendable technical skill and a more original than classical conception. Next came three Chopin numbers—*Etude* in A flat, op. 25, No. 1; *Nocturne* in D flat, op. 27, No. 2; *Scherzo* in C sharp minor, op. 39. These were rendered gracefully and with good touch and tone, albeit nervousness made Mr. Sherwood strike more wrong notes than is his custom. Of the three compositions by Mr. Sherwood played on this occasion, the first one, "Allegro Patetico," op. 12, in F sharp minor, was the most beautiful, but also the other two, "Idylle," in A major, and a ballad in E flat minor, op. 13, still in manuscript, are acceptable pianoforte pieces.

Mr. Sherwood closed the recital with a successful rendering of Brassin's brilliant piano transcription of the "Magic Fire Scene," Rubinstein's Staccato *Etude* and Liszt's transcription of the "Faust" valse. Mr. Sherwood, of course, was received with great favor.

The assistance at this recital was given by Miss Effie S. Stewart, a soprano who was scarcely on a level with her surroundings, and by the talented young violiniste, Miss Dora Becker, who with Mr. Sherwood, played Grieg's beautiful and difficult sonata in F, op. 8, for violin and piano. Miss Becker, who is scarcely fifteen years of age, has a brilliant future before her, if she continues to improve as she has done in the last year or two.

In our editorial columns we refer to a peculiar statement which appeared in the last issue of *Kynos*. We have since noticed that the same journal makes the astounding assertion that Verdi wrote the *Asucena* in "Il Trovatore" for Mme. Lablache! Here is the original cast:

"IL TROVATORE"—ROME, 1853.

Manrico.....Baucardé.
Di Luna.....Guicciardi.
Leonora.....Penco.
Asucena.....Goggi.
And still we live!

Review of New Books.

As It Was Written, by Sidney Luska, is an interesting novel, with a distinct musical motif running through the story. Musicians, especially violinists, can appreciate the passionate enthusiasm of the author when he shows the power of expression that lies in his beloved instrument, but even the most enthusiastic among us must draw back a little from the uncanny thought that a violin can take such possession of its owner as to compel him to play the history of a family curse, write it down in due musical form, and, at the end, supply in words, instead of notes, the key to a fearful tragedy. The story is written in the first person by a young Jewish musician, and he describes his lady-love by eight bars of a lovely melody in Chopin's C sharp minor Impromptu. He says: "It seems almost as though Chopin must have had Veronika in mind when he composed it. Its color, its passion, its vague, dreamy sadness, and withal its transparent simplicity, make it for me a perfect musical portrait." The beautiful Veronika, a singer and music-teacher, and her old uncle, who disregards his powers as an executant and wastes his life in trying to compose a grand symphony, are pathetic and well-drawn, if somewhat shadowy, characters. From a literary standpoint the book cannot be praised. It is written in the style of the late straightforward writers, who believe in telling a story directly, careless of grace, elegance, or purity of diction. This commonplace treatment harmonizes ill with the atmosphere of romance and unreality into which the author would conduct us; we are not properly thrilled by the angry ghost, the weird phenomena, the mystic impulses, when disturbed by jerky sentences, slang phrases and various faults of construction. We feel somewhat as if we were trying to enjoy a wonderful scene while being jolted over stony ground in a dirt-cart. The author, however, shows much talent and the book is worth reading in spite of its faults. We would suggest that it may serve as a warning to some of our talented musicians to be on guard against the tendencies to diabolical deeds which may lurk in their impulsive and susceptible natures.

Children's Hymns, with Tunes, by Caryl Florio, is the most satisfactory compilation of children's hymns we have ever seen. It is non-sectarian and is adapted for use not only in Sunday-schools but in any home where parents may be interested in teaching their children good words and good music. Many favorites of older people are, for obvious reasons, omitted from the collection, but no one can cavil at those which do appear, as many have become established in favor, and the new ones are entitled to admission on the best of grounds. Mr. Florio's excellent taste is shown in the tunes of his own composing and also in the admirable preface which embodies the ideas of all sensible musicians in this direction. In regard to selection of music we quote the editor's own words: "He has never divorced the words from the tune with which they have become identified, except where that tune was absolutely bad and unfitted for its purpose; indeed, in some cases where the connection between a good hymn and bad music has appeared popularly inseparable, he has omitted the hymn in preference to offending many by attempting to force them to an unaccustomed musical utterance." Mr. Florio has been wise in adopting this conservative plan, as, in church music, sentiment and association are as important elements to consider as the tunes themselves; and, as he says, "the field of hymnology is so vast and so richly filled that but little has been lost by following this rule." The book is presented in neat, warm-gray covers with appropriate ornamentation, and it ought to make its way into many hearts and homes to replace the trash which so often passes under the head of Sunday-school music.

Fifty Songs: Gems of German Poetry. Music by Carl Majer. Translated into English by D. Bethune Duffield.—The composer says in his preface, "To select fifty poems for a song collection from the rich field of German poetry has been no easy task." This is true, but it is still truer that it is no easy task for one composer, unless gifted with remarkable genius, to set these fifty poems to music without producing the general effect of working by stereotyped patterns. The composer has succeeded in his somewhat ambitious attempt rather better than one would anticipate, as he endeavors to give a musical setting to the poem rather than to put forward any elaborate composition of his own which would overpower, or perhaps mar, the beauty of the words. He does not wander beyond the limits he has set himself and some of the settings are commendably simple and sweet. There are nowhere astonishing chord combinations—indeed, in many cases richer chords would produce much better effects; but the melodies are often bright and tuneful if not always original. Many of them forcibly recall similar strains from Weber, Schubert, Schumann and Mendelssohn—good composers we know, but preferable in their original form. One of the most pleasing songs in the collection is the "Morning Serenade," which has an air of morning freshness and a good accompaniment; "Is He Still True?" is also well harmonized; "Hushed are the Larks' Sweet Matin Praises" is particularly adapted to the words. As a whole, the collection is not uninteresting, barring a certain monotony. The translations are unusually good, but here and there one stumbles on an error, such as using "you" and "thee" in the same verse, which even euphonic effect cannot justify. The poems have been taken from modern German poets—Bodenstedt, Kaufmann, Freiligrath, Brachvogel, Kerner and others, and, therefore, have the merit of novelty to most English readers.

St. Nicholas Songs. The Century Company, New York.—A collection of songs from the popular children's magazine is

here set to music and offered to the little ones in most attractive form. The music is for the most part well written and of a much higher order than is generally found in works of this kind. The names of several well-known musicians in the index are a guarantee that the publishers have done their best to insure success. The late Dr. Damrosch, W. W. Gilchrist, Richard Hoffman, Harrison Millard, Homer N. Bartlett have been particularly successful in the poetic sentiment which animates their compositions; and J. R. Fairlamb has written music to several poems which is quite "catchy," especially in some rather perplexing intervals which may cause young voices to stumble. The poems are, some of them, charming, but others were unworthy, in the first place, of the magazine, and their reappearance is but a vain repetition which vexeth the spirit of a just man. How they must have taxed the good sense of a composer who in such cases can only compose a melody which has no connection with the meaningless words! To the illustrations none but highest praise can be given for their grace and spirit. Altogether the book is calculated to develop the tastes of children in the right direction and is recommended as a charming present to young relatives or friends.

How Composers Create.

DURING the Gräff trial the public were reminded of the fact that Schiller was excited to poetical creation by the smell of rotten apples. A short time since Erbach told his readers by what particular influences composers are impelled to write. We will give only a few of the cases he mentions.

Chopin, that genial poet on the piano, was affected in an extraordinary degree by the weather. With a blue sky and streaming sunshine, he produced those brilliant and fiery tone-poems which caused his friend and admirer, Robert Schumann, to remark: "Chopin is, after all, the boldest and proudest genius of our time." When the sky was overcast, on still autumnal days, when naught was heard save the rustling of the leaves as they fell slowly from the trees, he wrote his melancholy "Notturmi." One day when the rain kept continuously drizzling down, his friend Georges Sand called on him. She entered as he was playing a little piece, a prelude, which he had just finished. "Good Heavens!" she exclaimed. "How melancholy! It is enough to kill one!" "Yes," rejoined Chopin, "I fancied while writing it that I was lying in my coffin with the rain dropping incessantly on the lid."

On another occasion he returned home on a fearfully tempestuous night from a brilliant ball. His imagination was powerfully affected by the contrast between the luxurious festivity and the wild turmoil of the elements, and he threw off the Grandiose Polonaise in A flat major, which faithfully reproduces the double phase of feeling: in the first part, glitter and proud jubilation, while in the middle movement we hear a group of Uhlands on the desolate steppe as, with clattering hoofs, their horses dash forward through the nocturnal storm. The composer's fancy was worked up to such a pitch that, while he was playing the polonaise at night, he suddenly saw in a vision the door fly open and a proud gathering of Polish knights and noble ladies in the national costume pass, two and two, with the stately polonaise step, through the room.

As a general rule, natural phenomena strongly affect artists. In his very interesting "Autobiography," Ludwig Spohr informs us that his best ideas struck him at fires and such like events. Thus he was in Vienna on one occasion when there was an inundation. The water had already forced its way as far as the second floor of the house in which he occupied the third, but no one could prevail upon him to leave his quarters because at the sight of the advancing masses of water he had been inspired with the leading idea of one of his most beautiful symphonies and wanted to write it down before quitting the place. Just in the same manner, great sorrow strongly excited his powers of imagination. When his wife was dying and his heart was breaking with grief, the sweetest and purest melodies kept coursing through his brain, and he could not help quickly fixing them on paper.

Quite different was it with Rossini, the joyous epicurean, who went himself to market to purchase for his table the best and most delicate of everything. He derived inspiration from dinner, from dainties and champagne, from beautiful and richly dressed women, from merry and witty conversation. After a luxurious repast he retired to his study and filled sheet upon sheet of music paper, without stopping or hesitating, with the most brilliant suggestions of his genius, which flowed on in a broad and inexhaustible stream when cheerfulness, brightness, and the full enjoyment of life smiled on him. In misfortune and sorrow, face to face with the night-side of nature, his genius would have been dumb.

Meyerbeer was as unlike him as possible in his mode of production. Endowed with an extraordinary comprehension of art, the brilliant eclectic sought for his most powerful effects with subtle refinement. A splendid pianist, he sat for hours at the piano, without which he could not have composed, experimenting, feeling his way and altering, till he found the wished-for melody, which he then, and not till then, wrote down.

"For me there is nothing more wearisome and unsympathetic than the manner in which Meyerbeer puts together his operas," said Richard Wagner. Nevertheless, very effective works resulted from this mode of proceeding, even though Meyerbeer's music is not unjustly accused of straining after effect.

Halévy, the composer of "La Juive," could work only by the hissing noise of a teakettle full of boiling water. His two sisters, who were tenderly careful of him, displayed the greatest anxiety lest during the time he was writing the fire under the ket-

tle should go out, for his fancy ceased with the cessation of the regular bubbling of the water and of the steam issuing from it.

Spontini, the author of "Ferdinand Cortez," worked with all sorts of helps. When composing he was always surrounded by a large number of scientific books on his art, and these he constantly consulted.

Bellini could hit on his melting melodies only in a room decorated with pictures and statues and filled with fragrant flowers. That Richard Wagner also, who in other respects had not the slightest quality in common with the frequently far too sweet Italian, was fond of noble and grandly ornamented and grandly furnished rooms, is a well-known fact.

Hector Berlioz, the lonely man, little understood among French composers, produced the finest works of his fancy when his wife—before her marriage Miss Smithson, the handsome and talented heroine of Drury Lane Theatre, London—had inspired him by reciting some of the most beautiful passages from Shakespeare. This was especially the case during the composition of his grand symphony, "Roméo et Juliette."—*Hamburg Paper*.

FOREIGN NOTES.

....Mme. Patti has been immensely successful in her recent concerts at Vienna.

....Herr Johannes Brahms's new (fourth) symphony will be published during the present year by N. Simrock, of Berlin, as well as an arrangement of the work for two pianofortes.

....Karl Goldmark's new five-act "musical drama," "Merlin," has been accepted by the direction of the Vienna Opera House, and will probably be produced there early in the ensuing season.

....Herr Hermann Scholz's MS. symphony in B flat major, already performed in various parts of Germany, has been given successfully, under the direction of the composer, by the Orchestral Association at Breslau.

....The seats at the Paris Opera, 1,900 in number, were allotted at the grand rehearsal of Massenet's opera, "Le Cid," in the following manner: Personal invitations, 740; subscribers, 430; press and authors, 730. Neither section was satisfied.

....The orchestra of 110 executants for the Bayreuth performances next summer will not, as heretofore, be that of the Munich Hof-theater, but will be drawn from various sources. Engagements have been offered to all the principals who assisted in the representations of "Parsifal," as well as to some others, but the names of those who have accepted are not yet announced.

....Carl Rosa's London season will commence at the end of May and extend over a month. It is the first time that the organizer of English opera thus challenges the verdict of the so-called fashionable world, which for many years disdained to listen to music wedded to language understood of the people. His principal and probably his only novelty will be Mr. Mackenzie's new opera, the title of which has been finally fixed as "Guillem de Cabestanh."

....According to the Paris *Temps*, Verdi's "Iago" is in a forward state, though the maestro does not work as quickly as he used to do. "Iago" will be first performed at the Scala, Milan, probably next season, and Tamagno has been chosen for *Othello*. Verdi would like, it is said, to have M. Maurel for the title character. The author of the words is Arrigo Boito, who, besides writing for himself the book of "Mefistofele," and that of "Nerone," has supplied Signor Faccio, conductor at the Milan Scala, with an "Amleto," Signor Bottesini, the celebrated double-bassist, with an "Ero e Leandro," and Signor Ponchielli with "Jocunda."

....The following is a list of musicians whose deaths have during 1885 been announced: Dr. Ferdinand Hiller, the famous teacher, composer and conductor; Franz Abt, the celebrated composer; Dr. Ludwig Nohl, the famous musical historian; Philipp Fahrbach, waltz composer; Ludwig Norman, husband of Mme. Norman, Néruda; Aloys Tausig, father of the great pianist; E. Hamlin, one of the inventors of the American organ; Walter Goethe, grandson of the poet and pupil of Mendelssohn; Mlle. Bernardi, operatic vocalist; J. J. Schneider, aged eighty, composer of "Luther"; Lauro Rossi, composer; Albites, teacher of Miss Kellogg; Marie Cabel, the French prima donna; Vincenzo Graziani, a tenor, brother of the baritone; Louis Liszt, younger brother of the Abbé; Herr Grohmann (died while conducting at Chemnitz); Frederick Kiel, composer; Carl Litter, musical historian; Ettore Barili, half-brother of Mme. Patti; Nicola di Giosa, opera composer; Waelfel, professor at the Ghent University; Merley, baritone; E. Perelli, critic of the *Gazzetta Musicale*; Frederic Guzman, pianist; Fernanda Tedesca, American violinist; Joseph Servais, violoncellist; Augusta Wagner Devrient; B. Ullmann, operatic agent to Royal Italian opera; Michael Novaro, Italian national composer; Alwin Wiek, brother of Mme. Schumann; A. Mirate, the original *Duca* in "Rigoletto"; Andrea Maffei, librettist; Edmond Weberf, pianist; Hermann Hammer, conductor of the Baltimore Germania Männerchor; Joseph O'Kelly, an old and trusted employee of the house of Pleyel Wolff; Joseph Kotek, a young pupil of Joachim; Félix Clement, author of the "Dictionnaire Lyrique"; Racz Pali, founder of the Hungarian Band; Carl Seyler, church music composer; Dr. Damrosch, the celebrated American conductor; Pinto, violinist and opera composer; Menozzi, teacher of the Queen of Italy; Mario Bellini, last surviving brother of the composer; Margherita Schira, composer; Adolph Lockwood, harpist.

HOME NEWS.

—Mr. Michael Banner, the young violinist, will give a concert at Steinway Hall, next Tuesday night, January 26.

—Mr. Frank Van der Stucken will give the first one of this season's series of novelty concerts on Tuesday evening, February 2, at Steinway Hall. The program for this concert will be given in our next week's issue.

—A musical festival will be given in Toronto next summer, organized by Mr. F. H. Torrington. Important choral works will be given. W. Waugh Lauder will play a concerto for piano with orchestra, and it is intended to make it a Canadian national event.

—Mr. H. Sherwood gave a successful piano recital at the South Jersey Institute, Bridgeton, N. J., on Thursday evening the 7th inst., when he interpreted among other numbers Beethoven's "Sonata op. 111," Moszkowski's C sharp minor "Moment Musicaux" and Liszt's "Walderauschen Etude."

—Robert Goldbeck will give a series of historical and instructive musical lectures in New York and Brooklyn. The historical lectures will be delivered in New York, room 6, Chickering Hall, Saturdays from 10:30 to 11:30 A. M. The instructive lectures the same morning from 11:30 to 12:30, beginning Saturday, the 24th inst.

—The first week of Mr. Conway's management of the Baltimore Academy of Music turned out to be such a success that we hope there is no question of his permanent incumbency of that important office. The season of German operettas performed by the Thalia Company from this city gave Baltimoreans an excellent opportunity to hear and see how light German opera is produced in this city.

—A concert will be given at Chickering Hall on next Monday evening for the benefit of the Dry Goods Mutual Benefit Association. The following well-known artists have been secured for the occasion: Miss Ella Earle, soprano; Mrs. Anna Bulkeley-Hills, contralto; Signor Orlandini, baritone; the Weber Male Quartet, Mr. M. P. Wilder, humorist; Mr. Max Jägerhuber, violinist; and Mr. Louis R. Dressler, organist and accompanist.

—The twelfth Thomas Popular Matinee at the Academy of Music to-morrow afternoon will bring the rendering of the following program:

Symphony, E flat (No. 3. B. & H. edition).....Haydn
Concerto, in F minor, op. 16.....Henselt
Mr. Rafael Joseffy.
Overture, "Leonore, No. 3".....Beethoven
Trümmerei.....Schumann
Scherzo, "Midsummer-Night's Dream".....Mendelssohn
Ballet Music, "Nero".....Rubinstein

—A grand vocal and instrumental concert was given at Steinway Hall on Tuesday evening, the 12th inst., for the benefit of the German Hospital and Dispensary. The German Liederkreis, conducted by R. L. Herman; the Arion, conducted by F. Van der Stucken; the Beethoven Maennerchor, conducted by M. Spicker; Fri. Marianne Brandt; S. B. Mills; Aug. Kutzler, oboe; E. Heimendahl, L. J. Cornu, violin; Max Bendix, viola; Carl Bayrhofer, cello, and F. Q. Dulcken, accompanist, were the interpreters of an excellent and interesting program. The expenses of the concert were paid by the singing societies, the artists tendered their services and Mr. Steinway the use of the hall gratuitously, and as the concert was crowded some \$5,000 will be turned over to the charitable institution.

—New York will have a new "Central Park Garden" next summer. The Manhattan Skating Rink, which covers the entire block bounded by Fifty-ninth-st., Eighth-ave., the Boulevard and Sixtieth-st., will be converted into a summer garden and named as above. Promenade concerts will be given there every evening during the summer by an orchestra of sixty musicians under the direction of Mr. Ad. Neuendorff, the programs of which will consist of popular music, and be similar to the programs of the famous Bilsen concerts in Berlin. The large hall, the ground floor of which is about twenty-five thousand square feet large, will be converted into a palm house, with rustic arbors, fountains, flower-beds, &c., while the gallery, which is large enough to seat about fifteen hundred people, will be decorated with flowers, ferns and shrubs.

—The Brooklyn Philharmonic concert of last Saturday night was extremely well attended at the Academy of Music across the river, and proved an equally great artistic success. The Thomas orchestra was in perfect form, and under the guidance of their great leader gave a glorious performance of Beethoven's third "Leonore" overture, of Dvorak's second symphony in D minor, heard at the last New York Philharmonic concert and then extensively noticed in these columns, and, lastly, of the three orchestral numbers: "Morning Dawn," "Siegfried's Rhine Journey" and "Siegfried's Death," from Wagner's "Die Götterdämmerung." The soloist at this concert was Paul Tilden, the chorus master of the Brooklyn Philharmonic Society, who as a pianist achieved quite a success with the rendering of Schumann's concerto in A minor. His playing evinced clear phrasing, good technic and fair conception; it lacked, however, great tone and inspiration.

—The smaller cities about the country are to have a taste of native opera, too. Max Strakosch has arranged with Manager Locke for the production of some of the works sung here by the American Opera Company by an organization that has been in preparation for some time. It is called the Strakosch Grand English Opera Company, and is to be headed by principals

who are not in the cast of the operas now being presented at the Academy. The people will be changed off and on as they are needed by the company here. The company will number sixty, with a chorus of about thirty and ten dancers. The chorus has been selected from the applicants that remained after the selection had been made for the opera here. The scenery and costumes have been made specially for the company. Only the smaller cities in the West and South will be visited—those where the American Opera Company will not go when it takes the road. The company opens on Monday in Reading, Pa., with "Carmen."

—The following is the program interpreted by pupils of Mr. Frederic Grant Gleason, of Chicago, at a concert given at that city on the evening of Thursday, the 7th inst.

Organ—Sonata No. 1 (adagio).....Bach
"6, Marche Religieuse.....Guilmant
Miss Alice L. Doty.
Organ—Offertoire in E minor.....Batiste
Miss Carrie Battelle Daniels.
Piano—Silver Spring in Chamouni Valley.....Bendel
Miss Dell Miller.
Organ—Bridal Song.....Jensen
Mr. Earl Brown.
Piano—Gondelfest in Vevay.....Bendel
Miss Fannie A. Slocum.
Organ—Offertoire in F.....Batiste
Miss Emily Rullman.
Organ—Introduction and Processional of the Priests of Huizil (from "Montezuma").....Gleason
Miss Alice L. Doty.
Organ—March in B flat.....Slias
Mr. Earl Brown.
Piano—Rondo Brillante.....Mendelssohn
Miss Lillie E. Graves.
(The orchestral parts are played upon the organ by Miss Alice L. Doty.)
Organ—War March of the Priests (from "Athalie").....Mendelssohn
Miss Emily Rullman.

Music in Chicago.

CHICAGO, January 11.

SINCE my last letter several important musical events have occurred in this city. Mme. Helen Hopekirk has already given two out of a proposed four pianoforte matinees at Haverly's Theatre. Both of these have been very largely attended and highly successful. Mme. Hopekirk appears to best advantage, I think, in numbers requiring extreme delicacy and a poetic interpretation rather than such as demand great power and breadth of style. She is an excellent artist without being a great virtuoso; this, in my opinion, is a point in her favor. In the works of Chopin, as a rule, she is more satisfactory than in those of Beethoven. Possibly her interpretation of the two sonatas in the third and fourth programs may call for the expression of a different opinion, but in the two already played there seemed to be less intellectual grasp of the subject-matter than in some other works demanding equal or even greater technical facility. However this may be, her audience, largely composed of our leading musicians and musical people, was quite enthusiastic in its expressions of approval and appreciation of the pianist's work.

Last Friday evening Mr. Carl Wolfsohn gave the second of his Trio Soirées at Bournique's. The program comprised Beethoven's Trio, op. 1, No. 2 (G major); Chopin's Introduction and Polacca, op. 8, for piano and cello; Schubert's Trio in B flat major, op. 99, and two Beethoven songs, "Wonne der Wehmuth" and "Neue Liebe, neues Leben." Mrs. Bur-Hess was the vocalist. She sang with evident appreciation, but her work was marred by an almost continuous vibrato, which, to me at least, was extremely disagreeable. When will singers learn that the vibrato, discreetly employed for the purpose of heightening the dramatic effect, becomes a powerful aid in expression, but when used continuously is only offensive?

Mr. Wolfsohn's work at the piano was excellent, and Mr. Hess added to the excellent impression which he made on the occasion of his first appearance.

On Thursday evening last Mr. and Mrs. C. M. Hutchins assisted at a concert here, playing some cornet duets with a unity and precision rarely heard. The exactness of intonation and beautiful legato of their playing, especially in chromatic passages in thirds and sixths, was something remarkable.

Mme. Adelaide La Villa's pupils gave a very enjoyable concert Saturday evening, January 2, assisted by Mr. F. Boscovitz and Mrs. Price. Mme. de Shon and Miss Nellie Jewett particularly distinguished themselves by their fine vocalization.

FREDERIC GRANT GLEASON.

Nashville's Terrible Plight.

NASHVILLE, January 8.

SINCE Christmas, Nashville people have been struggling to attend to two things—music and mud. Both are equally divided, and it would be hard to tell which is clearer to their perceptions. From the ever dirty and dirtier streets to the everlasting concerts of self-professed professors, the gamut of absurdities runs its appointed course. Nowhere in the world are grades of caste so strenuously adhered to as in the musical circles of this provincial city. It is positively funny to see a dozen little tuppenny "professors," each revolving on his pivotal self, issue programs for "grand concerts," which prove to be very indifferent performances. The laughable jealousies and pitiful ambitions, the wretched vanities, and above all the incompetencies of these professionals who push themselves forward as "artists," are distressing to our true musicians, who are earnest in their desire to raise the taste of our citizens and show them what really good music is. There are a few most competent and worthy teachers in the city, but they are in the minority.

Vocal music here is sadly in need of attention. Voices are plentiful, and the untrained ones very beautiful, but the mischief done vocal students by incompetent teachers, who seem to have made a trade of their art, is deplorable.

The Musical Union, a society formed by a few teachers and numerous citizens, is attempting to study up "The Creation," and give it in February. The ambition of incompetency is proverbial, and the incompetency of this union to produce the oratorio in acceptable form will be proverbial. One rehearsal was more than enough for our nerves. The shrieks of the soprano, the bellowing "faint and flat" of the bass, the inequality of the tenor, and almost absence of alto part, were too sad to be ludicrous.

There are chorus and chorale studies these voices might have taken and rendered admirably, but to attempt Haydn's sublime "Creation," showed, to say the least, incapacity of judgment. The citizens long to excel in music, but after a dozen lessons pupils think they are artists and set up for soloists. This self-glorification system is the direct cause of Nashville's lack of true musical culture. Pianists and singers seek to exalt themselves by attempting works a thousand times too difficult for them. If the Gesangverein of Vienna give Haydn's "Creation," why cannot a Nashville musical union do the same?

The bump of veneration, the knowledge of "good traditions" in musical matters, seems utterly wanting; the laudable, "What man has done man

can do," on the part of the director, and "I'm as good a singer as any other," on the part of the chorus member, lead both to step "where angels fear to tread," and poorly render a masterpiece which if properly given would raise and regenerate musical taste. One young woman found fault with Nilsson's mezzo voice—the one trick of the great singer which makes her acceptable in these days; another blamed Patti's trill, and both gave evidence of their own incapacity to do anything artistic by singing in public the very arias these prime donne had sung a few nights before!

The field is large here for good, thorough professionals in almost every department. We need a violinist, cellist and cornetist, but they must be good solo players and fully up in classic music. True, the jealousies of incompetent musicians may attempt to drive the competent one away, but let him remember that people very soon tire of kicking a dog who won't get up and obey, and a patient perseverance will insure reward, viz., recognition of true talent and enviable reputation.

OCTAVIA HENSEL.

Buffalo Correspondence.

BUFFALO, January 13.

THE new Liedertafel Hall (old Trinity Church) is proving a paying investment to that society. It is now the popular hall for all concerts. One would scarcely recognize it as having once been a church; flags and musical emblems adorn the walls.

The Sunday-school rooms have been converted into a café, which latter fact need not be told an audience, as the delicious fragrance of beefsteak and onions soars upward and floats through the air and harmonizes well with the music.

The Orpheus Society, under Carl Adam, gave a very enjoyable concert at Liedertafel Hall last evening. They had the assistance of Buffalo's former favorite, Mme. Annie Louise Tanner, now of New York.

At the next concert of the Philharmonic Society, Dr. Louis Maas will assist as pianist.

The Hungarian Band closed a very long and successful engagement last Saturday evening, January 9. Their first concert was given November 16. Two performances have been given daily (Sunday excepted), and these were all well attended.

Mrs. Gertrude Luther, soprano, of New York, has been engaged at the Westminster Church.

M. S.

Elizabeth Echoes.

ELIZABETH, January 9, 1885.

THE second of the series of chamber-music concerts under the direction of Mr. A. H. Clark was given here on Tuesday evening before an attentive audience. Mr. Clark is endeavoring to bring good music before Elizabeth people and his efforts seem to meet with very fair success. At the first concert, the Mendelssohn Quartet Club interpreted a good program, and on Tuesday Messrs. Dulcken, Heimendahl, Bendix and Bayrhofer, piano, violin, viola and cello, were the artists. They gave an excellent rendering of the Beethoven quartet, op. 16, the *andante cantabile* being especially well played. Mr. Dulcken, who is a good chamber-music player, brought out the principal piano passages with admirable phrasing and expression. The Mendelssohn trio, op. 66, is well known to many musicians here, but such a lovely composition deserves to be heard often. The first two movements were most satisfactory, the other two being marred by some irregularities. Of the solos, Mr. Bayrhofer's, "The Rose," by Spohr, was decidedly the best and he was deservedly encored. Mr. Heimendahl's selections were "Airs Russes," by Wieniawski, and as an encore the familiar Raff cavatina. In the latter his tone was uniformly good. Mr. Dulcken played his own arrangements of a "Bourree" by Bach, and "Minuet," by Boccherini, and for encore a Chopin nocturne.

As to other musical matters, the Westminster Vocal Union gave a fine concert on December 30, under the leadership of Mr. W. C. Williams, with Mr. A. H. Clark as accompanist. The program embraced Gounod's "Messe Solennelle," a choral ballad, "Lord Ullin's Daughter," and the "Wedding Chorus" from the cantata of "Ruth," by Gaul. The soloists were S. P. Warren, organ; Mr. Jameson, tenor, who sang Brahms's "Minnelied" with excellent effect; Mr. Clark and Miss Mary Dunn, who has a pleasing soprano voice. The Vocal Union has made great progress during the past year, and those who have interested themselves in upholding and supporting it deserve the hearty thanks of all earnest musicians.

Another society, called the "Mozart Vocal Union," has also been quietly started under the able guidance of Mr. A. W. Messier, of Old Trinity, New York, and some excellent music was given by the members on Christmas Eve at Christ Church. In another year we shall probably begin to reap the practical result of his training and influence.

K. E. C.

Music in Boston.

BOSTON, January 10.

THE thirteenth Symphony Concert took place last evening at Music Hall, with the following program:

Symphony, E flat, No. 3.....Mozart
Concerto for violin, G major (first time).....E. Bernard
Andante, from the Tragic Symphony.....F. Schubert
Kaisermarsch.....Wagner

T. Adamowski was the soloist of the occasion.

The Mozart symphony was rendered in a most delightful manner, nothing occurring to mar its steady flow of melody and harmony. It was written, together with the G minor and "Jupiter," in the summer of 1788 at Vienna and is, therefore, nearly a hundred years old. These three symphonies are at the same time his most popular ones and the last he ever wrote.

The violin concerto, heard here for the first time, is a work of very uneven merit, portions of it being very fine, while others again are commonplace. Mr. Adamowski played excellently, and was very successful, he being quite a favorite here with the audience. The Boston Symphony Orchestra at present contains a number of prominent soloists. Artists like Kneisel, Löffler, Adamowski, Giese, &c., would be an ornament in any orchestra in the world.

The performances at the concerts are steadily increasing in style and finish, and Mr. Gericke is certainly to be congratulated on the fine results he is achieving. He is proving to be the right man in the right place. The Schubert *andante* is from his Fourth Symphony, and was written in 1816, when he was but nineteen years old. It has some beautiful melodies, but is naturally not so mature as his later works. The "Kaisermarsch" was grand and played to perfection. Next week we are to have Schumann's "Manfred" music complete.

LOUIS MAAS.

Communication.

BALTIMORE, January 13.

Editors Musical Courier:

IN your issue of last week a correspondent writes: "It would be very interesting to have every week in THE MUSICAL COURIER, in a condensed form, a catalogued list of the vocal music performed in the churches during the past year." The writer has read all of the articles on "Music in our Churches" with much interest, and trusts that their influence will not be lost upon the choir-masters. Would it not be better, however, to have each church announce its program for the coming Sunday? Some advantage would be derived from this, inasmuch as it would necessitate greater care in selections and, furthermore, spare many an innocent victim more or less suffering.

X.

THE MUSIC TRADE.

MR. WM. STEINWAY DECLINES.

ALL or nearly all our readers have read the various reports in the daily press on the subject of the United States Sub-Treasuryship for New York having been tendered to Mr. Wm. Steinway, and his prompt declination of that honor.

As the matter might be interesting to the music trade we called on Mr. Steinway, found him as busy as usual, and learned from him that on January 8 the enquiry was made of him confidentially if he would accept the position in question. Mr. Steinway, though being a devoted admirer and personal friend of President Cleveland, was obliged to decline the office, and in fact any other public office, being now overwhelmed with the performance of the manifold duties devolving upon him personally.

When we take into consideration that Mr. Wm. Steinway has to direct the following five establishments of Steinway & Sons, viz., the Astoria Works, the New York factory, Steinway Hall warehouses and concert hall, New York; Steinway Hall, London, and Steinway branch establishment at Hamburg, besides his own personal investments, and being executor of half a dozen large estates, &c., we cannot doubt his wisdom in declining a public office of such vast responsibilities, and requiring at least six hours of personal attention every day.

A TRIUMPH FOR THE "BRIGGS."

WE have for years steadily maintained and frequently reiterated that the piano known as the "Briggs" and manufactured by C. C. Briggs & Co., Boston, was destined to attain a high rank among pianos, and within the past year have called attention to the rapid strides forward made by this instrument. There are only a few examples in the later history of piano-making in this country that compare with the one established by Messrs. C. C. Briggs & Co., who from the very outset determined to reach an artistic position in the manufacture of their goods. How difficult it is to set a high standard of excellence and subsequently attain it in the piano industry, is only too well known by those who appreciate the enormous competitive forces that are constantly at work.

It is, therefore, with pleasure that we record a substantial triumph recently gained by the "Briggs" piano which must be a source of gratification to Messrs. C. C. Briggs & Co., as it is a definite endorsement of our oft-repeated views and opinions.

Only a few days ago Signor Giannini, the renowned tenor; Signor De'Anna, the well-known baritone, and Signor Cherubini, as well as Signor de Falco, all of the Mapleson Italian Opera Company, fully endorsed all the claims made by Messrs. C. C. Briggs & Co., in their catalogue, with their signatures, and subsequently stated that the "Briggs" piano was an excellent instrument for the purpose of accompanying the human voice.

THE trade will no doubt be delighted with the sudden collapse of the Greener cases, as described in this number of THE MUSICAL COURIER. Under the intelligent guidance of Messrs. Briesen & Steele, the final result of this unjust prosecution on the part of Jacob Greener never was doubted in the least by us and the gentlemen who entrusted their cases to them.

Matters were also precipitated by the prospect of a law suit on the part of Messrs. Steinway & Sons against Greener for infringing for a number of years upon Steinway & Sons' Patent Tubular Action Frame, with its fastening above and below, on which that firm has no less than four decrees of United States courts establishing its validity.

And thus ends one of the most vexatious episodes that has ever disturbed the piano trade of the country.

The trade is under great obligations to Messrs. Steinway & Sons in this matter, for that firm has for years past been industriously collecting all the most vital testimony in this harassing case and at an expense which, if known, would cause general surprise.

And now a word about THE MUSICAL COURIER. We have again demonstrated the value of an active trade paper conducted upon journalistic principles. In our files can be found a complete summary of the Greener

case. The case has been pursued by us consistently, logically, and with a proper technical understanding of the subject-matter involved. It was but a repetition of our Beatty pursuit, and our efforts to abolish the filing of contracts and other matters involving the most vital interests of the music trade.

With this additional and big feather in our cap, we congratulate the piano trade on its final rest from the importunities of Jacob Greener.

WE hereby acknowledge the receipt of the full text of a "Bill to establish a uniform system of Bankruptcy throughout the United States," introduced by Congressman John J. Adams, of New York city, in the House of Representatives on January 5, 1886. The bill has been read twice and has been referred to the House Committee on the Judiciary. It consists of 107 sections and covers the whole subject *in extenso*. We believe that we are echoing the sentiment of the music trade of the United States when we state that every effort should be made to have this measure passed and placed upon the statute-books as soon as possible. We need a national bankruptcy act to facilitate trade, for under the existing conditions when creditors must meet all kinds of curious and vexatious insolvency laws in nearly every State, they naturally hesitate before opening new credits.

Edward Faxon.

MR. EDWARD FAXON, of the firm of O. J. Faxon & Co., piano hardware manufacturers, Boston, died suddenly on Sunday night, January 10, at his home in that city. Mr. Faxon was born at Waltham, Mass., October 12, 1824, but his parents removed to Boston when he was only six months old, and he virtually lived all his life in South End, Boston.

Mr. O. J. Faxon, the founder of the firm (which by the way is the oldest of its kind in the United States, having been established in 1850), had a stroke of apoplexy in 1869, and, although partially recovered and still alive, he could not attend to the duties of the business; and in consequence Mr. Theo. Faxon, a brother, assumed charge. He also was obliged to retire on account of ill-health, and in 1873 the deceased assumed control of the business as its managing partner.

The trade of the house grew rapidly under his management until the old building at No. 20 Beach street became too contracted for the increasing transactions, and Mr. Faxon sought more capacious quarters.

He finally decided to erect the present large factory, No. 3 Appleton street, which was designed and constructed under his personal supervision in its special adaptation for the manufacture of piano hardware.

Personally Mr. Faxon was known as an excellent citizen, a man of high mercantile honor, whose views of honesty were most rigid and exemplary. His death is regretted by a large circle of friends and by the entire piano and organ trade of Boston.

He leaves two sons and three daughters.

Lewis J. Lyman.

LEWIS J. LYMAN, a respected piano workman, who has been employed from 1861, at the very start, in making Guild pianos, died last week. The workmen of the factory held a meeting and passed the following resolutions:

Whereas, Death is ever at work, now here, now there; the weak, the strong, the tender years of youth, or the gray hairs of old age, none are exempt; to-day we are in health and strength, to-morrow we die; and whereas, one of our number has been suddenly stricken down, and we are now in council together to pay our last tribute of respect to the memory of our late fellow workman Lewis J. Lyman, and to offer to his afflicted family our heartfelt sympathies; therefore be it

Resolved, That it is with the most profound regret that we hear of the sudden death of our shopmate Lewis J. Lyman, who has been one of the workmen in this manufactory ever since it commenced business in 1861, and who during those years has borne himself toward his fellow-men in such a manner as to make enemies of none and friends of all.

Resolved, That we appoint a committee of three of the workmen to procure a suitable floral offering as a tribute to his memory and our appreciation of his many good qualities as a man.

Resolved, That we tender to the bereaved wife and family our deepest sympathy for the loss of an affectionate husband and a kind father.

Resolved, That we forward a copy of these resolutions to the afflicted family and to THE MUSICAL COURIER.

MANUFACTORY OF THE GUILD PIANO COMPANY,
January 9, 1886. 225 West Fifth-st., South Boston, Mass.

[It is one of the characteristics in the Guild factory that the workmen employed there remain, most of them, for the greatest length of time. The above is only one instance in point.—EDITORS MUSICAL COURIER.]



—J. H. Lamb, of Greenfield, Mass., has taken the agency of the Weber piano.

—Robert Proddow, of Simpson & Proddow, spent a few days in Boston last week.

—McClure Brothers, Rutland, Vt., have been appointed dealers in Steinway pianos.

—R. W. Steward, of La Fayette, Ind., has opened a store at Grand Rapids, Mich.

—Emil Wulschner, of Indianapolis, has sold over 100 New England pianos in ten months.

—Thomas Scanlan, of the New England Piano Company, Boston, is on a flying trip West.

—Palm & Stadling are the agents of the Smith American Organ Company in Stockholm, Sweden.

—Mr. Lucien Wulsin, of D. H. Baldwin, Cincinnati, and Mr. Nathan Ford, of St. Paul, are in town.

—The Petersilea Mute Piano is now manufactured and controlled by the Guild Piano Company, Boston.

—Augustus Baus & Co. have had an excellent trade with their new and handsome uprights since New Year's.

—Messrs. Blake and Paulsen, of the Century Piano & Organ Company, Minneapolis, Minn., are expected East shortly.

—E. W. Allen, Eau Claire, Wis., has left for Florida on account of ill-health; he will remain there during the winter.

—Mr. Geo. Steck was in Boston last week, spending most of his time at the offices of the Smith American Organ Company.

—W. W. Wells and Edward Gramer, with the Emerson Piano Company, are going to make an excursion to Florida and Cuba.

—Geo. F. A. Illidge, representing the New England Piano Company, Boston, was at the Galt House, Louisville, Ky., on January 12.

—Mr. G. P. Guilford, manager of the retail warehouses of Hallet & Davis, Boston, left on Friday on a six weeks' trip through the South.

—Mr. N. Stetson, of Steinway & Sons, will leave this city between February 1 and 15 for Florida, where he will remain until about the end of March.

—We hereby acknowledge the receipt of beautiful New Year's cards from the renowned German piano manufacturer, Rud. Ibach Sohn, Barmen, Germany, and from Mr. Karl F. Witte, who is with said firm.

—V. Walters, formerly of Alton, Ill., has opened a jewelry and music business in Omaha. It is rumored in Omaha that Lyon & Healy of Chicago are soon to open an extensive branch house in that city.

—C. H. Utley, piano dealer, Buffalo, and his wife were among President Cleveland's guests at the White House reception last Wednesday. Mr. Utley was a "chum" of Cleveland's while the latter lived in Buffalo.

—The Clough & Warren organs, which claim to captivate the world, are in many respects remarkable instruments, their other essential features, in addition to tone, being attractive cases and solid and durable construction.

—Trowbridge, of Fond du Lac, Wis., has given up the piano and organ business and will hereafter confine himself to the sheet music and jewelry business. B. H. Anderson has rented part of his store and will conduct the musical instrument business.

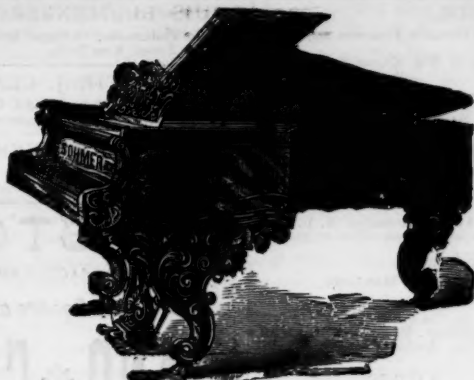
—Except on legal holidays, the factory of Hallet & Davis, Boston, was not closed a single day in 1885. The full complement of men was at work every working day during the year full time, and from present appearance the same condition will continue to prevail.

—Thomas L. Hamilton, of New York, and Miss Lottie C. Munroe, daughter of William Munroe, of the Munroe Organ Reed Company, were married in the First Universalist Church, Worcester, last Wednesday evening, January 13. Rev. M. H. Harris officiated and Mr. H. B. Tucker, of Boston, presided at the organ.

—Julian F. Witherell has opened the Sohmer warehouses at No. 131 Washington-st., Boston. Sohmer & Co. are at last properly represented in Boston. Mr. Witherell is enthusiastic on the subject of the Sohmer piano, and as he is backed by ample capital, the Sohmer piano will be more frequently heard in Boston in the future than it has been in the past.

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STEINWAY & SONS.

THE student of American history must have observed the powerful influence exerted upon every material interest which goes to make up that history by the representatives of European patrician families who, from various causes, have been forced to make their homes in this country. The same high intelligence, trained habit of thought, and courage of race which won for them high positions and fame in the Old World have left their impress upon every phase of our national development. This influence has been most strongly marked in the growth and development, without parallel in the world's history, of music, that beautiful art wherein German taste and culture find their best expression. The house of Steinway & Sons is so closely identified with America's musical history that no review of that history would be complete without a narrative of its achievements. And the following sketch will be interesting to every reader. Henry E. Steinway, founder of the great piano manufacturing house of Steinway & Sons, was born February 15, 1797, in Wolfshagen, in the duchy of Brunswick. Descended from a family whose members had at various times held responsible positions in the duchy, both in the magistracy and military, Mr. Steinway himself performed honorable services under the Duke of Brunswick, during the wars with Napoleon. At the age of 21, declining the promotion which was offered him, he gave up a profession which held for him a brilliant promise and sought a more congenial one. Having first familiarized himself with the cabinet-making trade, he undertook the building of church organs. Soon afterward he married, and a son being born November 6, 1825, who early evinced great musical talent, he determined to give him the advantages which had been denied himself. He therefore, in 1834, undertook the construction of a piano for the boy's use. This he was able to do. Being perfectly familiar with the construction of the old English and the new German pianos, he combined the merits of both and produced an instrument which attracted great attention and possessed a larger and purer tone than other makers', and in which he laid the foundation of the world-renowned Steinway piano of to-day. Encouraged by his success he entered upon the manufacture of these instruments and, constantly improving his production, built up a thriving trade among the music-loving inhabitants of the Hartz Mountains, and in time found himself the owner of an extensive factory with ample capital at his command and with such a large business that he was unable to meet the demand for his instruments, although he employed a number of workmen to assist him in their manufacture.

As early as 1839 he exhibited one grand, one three-stringed and one two-stringed square piano at the State Fair of Brunswick, Germany, the jury of which, headed by the celebrated musician and composer, Albert Methfessel, not only awarded him the first prize medal, but bestowed the highest encomiums on the tone and workmanship of his instruments. Owing to the unfavorable duties arising from the Customs Union, into which the duchy entered in 1845, the business was with one blow brought almost to a standstill, and Mr. Steinway conceived the idea of removing to America, and in 1849 sent his second son, Charles, to that country on a tour of inspection. The report from him being favorable, Mr. Steinway and his family removed to America in May, 1850, leaving the eldest son, Mr. Theodore Steinway, his successor to the European factory. The father and three sons, Charles, Henry and William, who had already under their father's instruction become skillful piano makers, set themselves to work to learn the habits and customs of the people and to perfect themselves in the American way of making pianos before beginning work on their own account, and therefore entered different New York factories, where they remained for nearly three years.

In March, 1853, they embarked in business for themselves, and, employing the capital brought from Germany, founded the house of Steinway & Sons. Commencing in a modest way in a rear building in Varick street, and manufacturing at first one square piano a week, the new firm soon attracted widespread attention among musicians, and so rapidly did their business increase that they soon found it necessary to remove to more commodious quarters, in Walker street, near Broadway. The firm scored their maiden success when they were awarded the first premium at the Metropolitan Fair, held in Washington, D. C., in March, 1854, for both two and three-stringed square pianos, and in the fall of the same year the Steinway pianos carried off the first prize, a gold medal, at the American Institute Fair, held at the Crystal Palace in New York. Exhibiting at the latter place in the following year a square piano constructed on a new overstrung system, they were unanimously awarded the first prize, a gold medal, in competition with nearly all the principal piano manufacturers of the country, since which time the history of their exhibits at all the great fairs of the world has been but one long and unbroken series of triumphs. Among the brilliant successes which have emphasized the triumphant

career of this house, the most marked are the first prize, won at the Exposition of London in 1862; the first Gold Medal at the Exposition of Paris in 1867; the Tribute of the Jury at the Vienna Exposition in 1873; the Highest Award for the "highest degree of excellence" at the Philadelphia Centennial Exposition in 1876; the Highest Award at the exposition held in Sydney, Australia, in 1879; their latest triumph, the Highest Award and Gold Medal at the International Inventions Exhibition, London, 1885, "for general excellence in grand and upright pianos, and for several useful and meritorious inventions," and the Grand Gold Medal awarded by that distinguished body, the Society of Arts, London, H. R. H. the Prince of Wales being president.

In 1858 the firm purchased nearly the entire block bounded by Fourth and Lexington ayes, and Fifty-second and Fifty-third sts., on which a model factory was erected and occupied in April, 1860. Within the short space of three years it was found necessary to add to this, and the addition brought the building to its present colossal proportions, occupying twenty city lots, with a street frontage of 800 feet. It would require a volume to describe even in a general way the vast variety of modern and improved machinery and appliances used in this and the Astoria factory, and, to elucidate their various objects, suffice it to say they actually replace the hand labor of at least 900 workmen. Later, to afford superior facilities for the display of their instruments and the transaction of their immense business, they in 1863 erected their present magnificent marble palace on East Fourteenth-st., between Union-sq. and the Academy of Music.

While the rapid growth of the business of the firm continued unabated, great private misfortune fell upon them, the second son, Charles, and the third son, Henry, dying in quick succession in March, 1865. Theodore thereupon gave up the business in Brunswick, Germany, and became a member of the New York firm.

To meet the demands of the art interests of the American metropolis, the firm, in 1866, built in the rear of their Fourteenth-st. edifice a spacious temple of music and art known as Steinway Hall, one of the grandest and most commodious concert halls in the world, with convenient seating capacity for 2,400 persons. It was planned and erected by the members of the firm without the aid of a professional architect, and its acoustics were so nicely calculated that they have been pronounced alike admirable and unsurpassed by the many world-famed artists, lecturers and speakers who have personally tested them.

Having in 1859 invented and patented their new overstrung construction in grand pianos, which immediately became the standard throughout the civilized world, and known as the "American Steinway System," they now gave much attention to the manufacture of upright pianos, culminating in an entirely new construction, secured by United States letters patent, dated June 5, 1866. The noble, sonorous and singing tones of these instruments and their capacity for standing in tune, like the grand and square pianos, at once rendered them very popular, and from this date may be reckoned the growing taste in America for upright pianos, a style of instrument which to-day has supplanted the square piano to such an extent that the latter seems doomed shortly to become as extinct in America as it has been in Europe for a quarter of a century past, and the fact that Messrs. Steinway & Sons sold during one week in November last, from their New York warehouses alone, 94 pianos, of which 29 were grands, 59 uprights and 6 squares, as against the corresponding week in 1865, in which they sold and delivered 59 pianos, of these 7 being grand, 1 upright and 51 square, sufficiently demonstrates the decadence of the latter instrument. The superiority of the American upright pianos as shown at the great exposition in Paris in 1867, where the world's greatest composers and artists, such as Hector Berlioz, Rossini and others pronounced those instruments unequalled, at once caused the importation of European pianos into the United States to cease almost entirely, the exportation to Europe of first-class American pianos to begin and constantly increase, notwithstanding their relatively higher cost, and the Steinway system of piano making to become the standard one for Europe thenceforth.

The Royal Academy of Fine Arts, Berlin, Prussia, elected Theodore and William Steinway academical members; the Royal Academy of Fine Arts, Stockholm, Sweden, bestowed academical honors upon Theodore, and the King of Sweden awarded Steinway & Sons the Grand Honorary Medal, which Prince (now King) Oscar of Sweden accompanied by an autograph letter, all of which the Swedish Minister to the United States duly delivered to them, while the Société des Beaux-Arts, Paris, bestowed upon the firm a Grand Testimonial Medal and honorary membership.

The leaders of the musical world abroad having evinced their unqualified approval of these noble instruments, the demand assumed such large proportions that Steinway & Sons were in 1877 compelled to open their own house in Lower Seymour-st., London (Steinway Hall, one of the most fashionable concert halls in that city), to accommodate their large trade for Great Britain, and in 1880 a branch finishing establishment at Hamburg, Germany, to supply Continental Europe. The Steinway piano numbers among its enthusiastic admirers and supporters the greatest composers and musicians of the world, such as the late Richard Wagner, Anton Rubinstein, Charles Gounod, Franz Liszt, Adelina Patti, Materna, Etelka Gerster, and many others, from whom the firm have received the most flattering testimonials, while among their royal and illustrious patrons may be noted the Queen of England, the Emperor and Empress of Russia, the Queen of Spain, the Sultan of Turkey, Baroness de Rothschild, of Paris; the Messrs. Lionel and James de Rothschild, of Lon-

don, and Baron Nathaniel de Rothschild, of Vienna, the last named having in May, 1882, purchased a Steinway concert grand, the fifty thousandth piano manufactured by Steinway & Sons (said to be the finest production in the shape of a grand piano ever achieved by them up to that time), for his music salon.

In February, 1871, Mr. Henry E. Steinway, who had for some years previously retired from the active duties of the firm, died at the age of seventy-four years, leaving the management of the business in the hands of Messrs. William and Theodore Steinway. The firm as at present constituted owes its great strength in every department to the fact that each member devotes himself to those duties for which he is peculiarly qualified by experience and natural talent. Mr. Theodore, as the scientific director of the factories, devotes to them his whole inventive genius and energy, while his brother William, although a skilled piano maker expert in all the details of the trade, conducts the mercantile and financial affairs of the firm, and in achieving the great and brilliant success which this remarkable house has attained, that of being by far the largest and most important concern of its kind in existence, he has borne his full share. Under the management of these two brothers the house has perfected many valuable inventions and improvements in the art of building pianos, and in America as well as in Europe the direct influence of these inventions upon the character and value of the piano has been most marked, as is shown by the fact that nearly all American and European makers have been more or less imitators of the Steinway system of construction. In 1872 the facilities of the concern were largely increased by the establishment of model works for open-air and kiln drying of lumber for the instruments and also by the erection of piano case, action and key making metal works and their own foundry at "Steinway," Astoria, L. I., opposite the city of New York. In developing their business they have not neglected the interests of their employees, which have been the special care of Mr. William Steinway, under whose supervision they have erected model houses, built with every attention to convenience, comfort and hygiene; have founded a church and public school, where a free tuition in the German language and music is maintained at the expense of the firm, and also the ordinary English course of instruction is given the children of employees. They also maintain a mammoth free bath and fine park, handsomely ornamented with fountains, for their use.

The appreciation of his generous and intelligent efforts in their behalf was amply demonstrated in the enthusiastic reception accorded Mr. William Steinway on his recent return from Europe by his grateful operatives.

The wise foresight which dictated the policy of training the scions of the house in all the intricacies and requirements of their profession, that they might one day, their latent talent and native gifts fully developed under the tutelage of their elders, assume its guidance and perpetuate its glories, has introduced into the firm of Steinway & Sons the five young grandsons of the late Henry E. Steinway, all skilled piano makers, now ranging from 21 to 30 years of age, who are at present aiding their uncles in maintaining the firm's high position.

While Mr. Theodore Steinway's taste runs toward the collection of old and valuable musical instruments and paintings, of which he has one of the finest collections in the world. Mr. William preserves in a remarkable degree the European theory of finding time for the amenities of life, and, being fond of music and art in all its departments, is a liberal patron of deserving artists. Notwithstanding the heavy and harassing cares entailed upon him by the conduct of so vast a business, he has never neglected his duty as a citizen, and though never engaged actively in politics, he has always intelligently supported the best measures and men, and as a member of the famous Committee of Seventy assisted in effecting the sweeping reform in the government of the city of New York in 1871.

To the fostering care of this house American musical art is largely indebted for the introduction and maintenance of the many distinguished artists who have won for us, by their residence among us and their teachings, our honorable position in the musical world and our rapidly-growing taste for good music as a nation.

The foregoing sketch affords a striking example of the large and far-reaching results which can be wrought from small beginnings by one family which combines in itself intelligence and trained mechanical skill with business enterprise, forecast and sterling integrity.

Commencing in the humblest way in a small German principality, this family, by its unaided genius, native skill and boldness of conception, built up a business of promising dimensions, only to find its progress arrested by the sudden hemming in of the duchy and its being shut off from the rest of the world by prohibitive duties. Undaunted by this adverse blow, it crossed the seas to a land where the art to which they had devoted their fortunes was in an almost chrysalis state, and there, first with characteristic judgment setting themselves to learn thoroughly the conditions by which they were surrounded and with which they would have to contend, they, for a time, descended from the position of the employer to that of the employed, and began anew the fabric of that immense business which to-day ranks among the first in the land. Uniting skill in workmanship, boldness in planning, business acumen in organization, and thoroughness in detail, the little firm of Steinway of 50 years ago has grown through father, sons and grandsons into the great house which to-day ranks first in the musical world, and whose mammoth factories turn out 3,000 per annum of those instruments.

whose excellence has earned for them the proud title of "the best piano in the world." And in accomplishing this wonderful result they have not only established their own fortunes and gained a merited fame, but have so linked with their fortunes the material prosperity of the city of their adoption as to be known as important factors in its present greatness, have given homes and sustenance to thousands of toilers, and stamped their impress indelibly on America's musical history.—*New York Times*.

Graves Ahead.

MR. PAGE SENT BACK TO JAIL—EXTRACTS FROM THE LAW IN HIS CASE.

YESTERDAY afternoon at the continuation of the hearing of the matter of the petition of Eliphas B. Page for his release from jail, before Judge Peck, Mr. Page declined to answer certain questions, and his petition was denied.

As the *News* has heretofore stated, Mr. Page is incarcerated on a body execution. In November, 1884, a suit of W. F. Graves, of Castile, against him was tried, the issue being not alone the amount of the defendant's indebtedness to the plaintiff, but to determine the question whether Mr. Page had converted to his own use any of Mr. Graves's property. The jury rendered a judgment against Mr. Page for \$986.83, and found that he had converted some of the plaintiff's property. Although the action was a civil one the verdict of the jury saying that the defendant was guilty of conversion, put him in reach of a body execution. After the trial efforts were made to arrive at a settlement, but they were not successful, and on September 8 last Mr. Page was arrested upon a body execution and lodged in jail. A man who is imprisoned upon such a commitment must remain in jail for a period of three months, if he is unable to secure bail, but at the expiration of that time he may be taken before the court on a petition for his release, providing he has previously conformed to

the law. The plaintiff must be given fourteen days' notice of the defendant's petition.

Mr. Page finally got his petition under way. Accompanying it was his affidavit, which included the following: "I have not at any time or in any manner whatsoever disposed of or made over any part of my property * * for the future benefit of myself or my family, or disposed of or made over any part of my property with intent to injure or defraud any of my creditors." Upon the defendant's affidavit to that effect the plaintiff is given the right to cross-examination. The plaintiff claims among other things, that Mr. Page converted musical instruments belonging to him (the plaintiff) for village lots and that he traded the lots for a house and lot on Bank-st., which he subsequently deeded to his sister. Mr. Page's examination yesterday proceeded unsatisfactorily up to the time when he was asked what property his sister gave him in exchange for his house and lot, when he flatly declined to answer. He said he was willing to make a statement concerning the matter, but his testimony on the point was what was desired, and Judge Peck held that the question was a proper one and must be answered. The plaintiff offered to show that some of Mr. Graves's musical instruments were involved in the transaction. Mr. Page's lawyer, Mr. Watson, advised and directed him to answer, but his contumacy prevailed, even after nearly an hour's deliberation on the subject. As he declared he would not answer, the court denied the petition and remanded Mr. Page back to jail. In an opinion on a similar case, Judge Earl, of the Court of Appeals, writes: "The sole object of the statute was the discharge of honest debtors who made an honest and full surrender of all their property for their creditors. It was not intended to benefit debtors who had disposed of their property for the purpose of defrauding the very creditors at whose suits they were imprisoned." Judge Earl says that in some cases the enforcement of the statute may result in unlimited imprisonment.

To secure his release now Mr. Page must make a new petition to the court and at the hearing must submit to the plaintiff's cross-examination.—*Batavia (N. Y.) News*, January 13.

Name the House.

THE following communication was received from Indianapolis. We regret that our correspondent did not step forward at once and name the house. No guess-work should be indulged in in matters of this kind, but the example of THE MUSICAL COURIER should be followed and the names should always be written out in full.

Editors Musical Courier:

Sharp competition exists between the dealers of Indianapolis, and by one house, at least, unfair means are resorted to for the attainment of the desired end. This house formerly handled the Chickering and the New England pianos, and now that these makes are represented by a rival it does not hesitate in competing to "show up" the wholesale price-lists to prospective purchasers, at the same time running down those pianos. Proceedings of this kind are unbusinesslike and unjustifiable, and we regret the necessity of chronicling the fact that a legitimate dealer should resort to such contemptible practices. * * *

[We should add here that some testimony is necessary to prove so serious an accusation. If our correspondent has heard an *ex parte* statement only, he should endeavor to secure the statement of the other side also.—*Editors MUSICAL COURIER*.]

Adorning the Office.

MESSRS. T. F. KRAEMER & CO. have presented THE MUSICAL COURIER with a life-sized bust of Theodore Thomas, which we have placed in our office. The firm, which is located at No. 103 East Fourteenth-st., are able to furnish life-size busts of the following celebrated people: Beethoven, Bach, Handel, Mozart, Schumann, Liszt, Schubert, Mendelssohn, Wagner, Weber, Gluck, Humboldt, Meyerbeer, Graun, Lessing, Washington, Lincoln, Schiller, Goethe, Shakespeare, and now, the latest, Theodore Thomas.

The piano cover trade of Messrs. Kraemer has grown enormously, and on the steamship *Rugia* (about due) the firm imports 6,000 square and upright covers of new designs, and which will be offered to the trade at prices never before known.

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Who is This?

THE picture of Reinhard Kochmann adorned the top of this column last week. I said all that was necessary in behalf of that young man, who occupies a responsible position with Messrs. Behning & Son. This week the picture of another young gentleman is presented to the readers of THE MUSICAL COURIER. He is the son of one of our leading piano manufacturers, and can be found during business hours constantly working at the books of the house. He has charge of all the accounts of the firm, and keeps them in excellent condition. There is a bright future in store for him if he continues his present industrious and steady habits, which no doubt he will. Who is he?

Something should be done in the matter of freights by the piano and organ firms, but as co-operation on any subject is nearly hopeless, I have no idea that any abatement of the present evil system will ever take place at the instigation of the trade as a whole. Individual firms are at the mercy of the freight managers and might as well submit. It costs nearly twice as much to ship a piano from Boston to New York as it costs from Boston to Philadelphia, and I ascertained that it costs nearly as much to ship a piano from Boston to Vermont points as it costs to Western points. The following letter will show the readers of THE MUSICAL COURIER how great a tax and imposition are levied upon them:

FITCHBURG RAILROAD COMPANY,
GENERAL FREIGHT AGENT'S OFFICE,
BOSTON, December 7, 1885.

Messrs. C. C. Briggs & Co., Boston:

GENTLEMEN—Replying to your favor of December 5 relating to rate on piano shipped by you from Boston to Richford, Vt. We are obliged to use Central Vermont tariff and classification to this point. The weight of 1,500 pounds, at which the piano was billed, is an assumed weight and is the weight used to Central Vermont points on these shipments; the rate of 60 cents per 100 pounds is also correct.

Yours truly, C. L. HARTWELL,
General Freight Agent.

I understand that the assumed weight on pianos on the Boston and Lowell Railroad is 2,000 pounds. To me it is incomprehensible how, after the classification of an article in a freight tariff has been made, any weight can be assumed. What is the use of a classification then? Why not assume the weight of every piano to be 5,000 pounds or 10,000 pounds and do away with classification? The system has the appearance of a first class imposition, and it can only be successfully practised upon a trade like the piano trade, which for want of co-operation is compelled to submit. I really do not blame the railroads; I blame the piano trade. How can an individual firm exercise a pressure? Impossible!

I vouch for the truth of the following story. During one of Mme. Patti's visits to Boston, Mr. C. C. Colby, the father-in-law of W. M. Thoms, together with whom he edits the *American Art (?) Journal*, happened to be in that city. He called upon one of the piano manufacturers there to get an advertisement, and the bookkeeper asked him whether he could get any tickets for a Patti performance. Mr. Thoms's father-in-law replied that he certainly could, and, asking for paper and envelope, he sat down and addressed a letter to Mme. Patti. A young, but very intelligent man employed by the firm, was sent to Hotel Vendome to deliver the letter and get the pass or tickets.

Now comes act second. After some time M. Nicolini appeared, received the letter, and took it in to Mme. Patti, who in about a half-hour returned and asked the young man: "Who is this Mr. Colby? I do not know

him and never heard of him." The young man, who originally had his misgivings, was not surprised at this, but replied: "He is one of the editors of the *American Art (?) Journal*." "Is it an art paper?" asked la diva. "Well, really I cannot say," replied the young man. "The editors say that it is a musical paper." "Oh," answered Patti, "you must not tell me that. I know every musical paper in Europe and America, but I never heard of such a paper as the *American Art (?) Journal*. Indeed, it must have a very small circulation, for I never, never have seen it."

Act third. The young man returned to the Tremont-st. piano warerooms with his melancholy message. On hearing it the bookkeeper's eyes shot daggers at Colby for his insolent assumption, and the proprietor politely told Mr. Thoms's father-in-law: "We are not advertising at present." Mr. Colby retired.

Greener's lawyer, Morrison, has effected another settlement in Boston, and this time with the Guild Piano Company, which paid him \$15. Mind, fifteen dollars for his claim! I saw the books and papers on the subject and they show that for \$15 Mr. Morrison, as attorney for Jacob Greener, withdraws all claims against the Guild Piano Company for infringement upon his so-called patent, and gives the company the shop-rights.

This is the cheapest settlement yet made, and I congratulate the Guild Company. It is also an evidence that Greener's lawyer has reached the end of the compromises made with him. I do not believe that any of the firms that now are resisting Morrison's importunities will settle with him, especially after reading this issue of THE MUSICAL COURIER. They are all represented by lawyers and will bring the question to its final issue. When Greener's lawyer took \$15 for his claim against one firm he showed exactly what estimate he placed upon the value of the patent claim.

The following is from the Boston Herald:

A Southern journal says that the people of its State "don't want a bankruptcy law." But the people who sell them goods do; and if they don't get it they will protect themselves in short and scant credits and by risk-prices on their merchandise.

A bankruptcy law should by all means be passed and made a law before the present session of Congress adjourns. It is as much in the interest of the Southern as it is in the interest of the Northern or Western merchant that a uniform law on bankruptcy should prevail. Southern merchants must give credits in their own and frequently in adjoining States and many of them, no doubt, favor a national bankruptcy law.

I spent a few hours last Saturday in the new factory of C. C. Briggs & Co., Boston, and was astonished at the number of men at work in all the departments, at the large number of cases in the varnish rooms, and at the large stock under way.

The factory is running overtime to fill back orders and the firm has for weeks past been averaging an output of 22 pianos.

There is not another house in the trade that has come to the front so rapidly in such a comparatively short time; 22 pianos per week is a large number, especially when there are really 22 pianos shipped, as the books of C. C. Briggs & Co. show for weeks past, and there is no sign of abatement with the firm either.

An inquiry reaches me asking, "Please tell me when did Shoninger really commence to manufacture pianos?" About five years ago the B. Shoninger Company, of New Haven, began the manufacture of pianos. I went through the factory in 1881 and examined especially the case-work of the pianos, which I found excellent and thorough in every respect and it seemed to me that the company was endeavoring to make an honest and reliable piano. I hope in the interest of honest pianos that the company has succeeded; in fact, I have no doubt of it.

The strike at Stieff's, in Baltimore, continues, and that at Calenberg & Vaupel's factory on West Thirty-sixth-st. is in full blast. The men who worked in the latter place assert that if the obnoxious workman is not discharged they will demand an increase of 10 per cent. on February 1.

I hear of a case where excellent judgment was used in handling men. Last Thursday the men at William E. Wheelock & Co.'s went out because they refused to work with an Italian in the factory. Mr. Wheelock refused to be dictated to, and on Monday, when a delegation of workmen called upon him for his ultimatum, he

gave it in this manner: "Gentlemen," said he, "we don't want to cast this poor man out in the midst of winter. Now 50 dollars will keep him during the time he will be looking about for a job. Now, I will give 25 dollars out of the firm's money towards the expense and to prevent him from being thrown out of work." The remedy was efficacious, and the man is working in the Wheelock factory now together with all the rest. There will be more strikes shortly.

I heard an excellent story from Boston. Some months ago I published an account of the "private-house piano business" carried on in Boston. Mr. Blake, who has a wareroom upstairs on Washington-st., lives or lived on Columbus-ave., and had a standing advertisement in one of the local papers offering a piano very cheap at his residence. Of course, he did not state that it was his residence; he simply published the number. It is one of those "family in distress" pianos, or "prior to removal" or "leaving the city" piano bargains. I remember I went out to the house on one occasion, and the lady asked me \$190 for a Duffy upright. But she did not tell me it was a duffer.

However, it appears that one of Blake's friends went to his place of business, and said: "Charley, I can get a very great bargain in a piano; it is for sale at number so-and-so Columbus-ave. (Blake's house), and the lady showed me the bill; it cost \$400 only a few months ago. The folks are hard up and I can get it for less than one-half. Come, let's ride out, and if you say it is all right, why I'll buy it." Blake went out with him and he tested the piano, and of course found it all right. The man bought it.

That is all very excellent and quite a fine piece of work, but the story is not ended. A couple of weeks afterwards Blake was in his office and the friend came in suddenly, out of breath, running up the stairs. Blake got pale, but it did not last long. "Why, Charley," said the friend, "that's a bully piano and here are ten dollars; I have never paid you for your trouble." "Never mind," said Blake, "that's all right." "No, it is not; you went to the trouble of going out to Columbus-ave. and lost your time, and I insist upon it, here are your ten dollars." Blake took them. And yet some people say there is no money in the piano business.

An anonymous postal-card has been received at this office from Berlin, Germany, addressed, as a matter of course, to the paper. I hereby reproduce it, exactly as it is to be seen here, where I intend to keep it on exhibition. It reads:

"GERMAN PIANOS—Importation of German pianos to the U. S. commences to become important. A piano merchant of New York wrote lately to Mr. Weidenslauffer, Piano-Manufacturer of Berlin (Germany) as follows: "I must admit although an American, that your "Mignon" Piano is the neatest piece of workmanship, that I yet seen on any piano, for price e.t.c. I have no doubt that it will prove a great success and I hope that I may sent to you a triple order shortly."

Such are the contents of the postal-card, and they are reproduced here *verbatim et literatim*.

The postal-card is not signed, but was posted at Berlin, N. W. I thought after reading it that it would not be a bad plan to look up Mr. Weidenslauffer's address in Berlin, and I found it was 88 Dorotheenstrasse, Berlin, N. W. I therefore at once reached the conclusion that someone in the Weidenslauffer establishment wrote and mailed that postal. In addition to this discovery it is hardly necessary to call the attention of the reader to the remarkable discrepancies in the English language in which the postal is couched. There is not an American piano dealer in New York who would write "that I yet seen," "I hope that I may sent to you," or "a triple order." The last expression, although correct, is not an Americanism, and I am quite positive that the remarks quoted on the supposed Weidenslauffer postal-card were never originally written in New York or by an American. In consequence of all this, the opinions expressed on the merits of the Weidenslauffer piano are worth nothing. The whole matter is the concoction of an ignoramus.

TRADE LOUNGER.

—C. O. Millikin, of Biddeford, Me., failed, with liabilities of \$14,000 and nominal assets of \$6,000. The failure was caused by endorsing the notes of a friend in the flour business. He owes Wm. Knabe & Co. \$700, Haines Brothers \$400, Dyer & Hughes \$300, C. C. Briggs & Co. \$300, and Oliver Ditson & Co. \$65. He will pay twenty cents on the dollar, and as he is considered an honest man, his creditors may give him a chance to continue. However, he had no business to endorse.

GREENER COLLAPSES

SIX CASES WITHDRAWN AT ONCE.

He Admits Selling His Invention Before Applying for a Patent.

HIS CROSS - EXAMINATION IN FULL.

MANUFACTURERS of pianos in the United States are requested to read carefully the following interesting letter and the account of the proceedings following the same. Even such manufacturers as have been coerced into the payment of money unjustly demanded and secured will do well to ponder carefully over the printed testimony of Jacob Greener, of Elmira, in the now notorious Greener suits.

The notification we had of the final collapse of the case was the following letter.

NEW YORK, January 14, 1886.

Editors Musical Courier :

The Greener suits against Messrs. Steinway & Sons, Sohmer & Co., Francis Bacon, Jacob Brothers, Gibbons & Stone and Behning & Son were all dropped and forever stopped by Greener's attorney. We had examined Mr. Greener as a witness, and that settled the matter, showing his lawyers that their cases were hopeless. They therefore dropped all the suits in which we were opposed to them, hoping perhaps that the others who were sued would not make as complete and energetic a defense as we had done.

You will see from the above that we are at present not engaged in any suit which affects Greener's so-called patent.

Thanking you for the interest you have displayed in these cases and for the public-spirited manner in which you helped to crush this imposition, we remain, yours very respectfully,

BRIESEN & STEELE,

Counsellors-at-law.

After the deposition of Greener was taken in Elmira in his case against Gibbons & Stone, of Rochester, it was found that his case was hopeless. It is only necessary to read his testimony as we print it below to appreciate how worthless his pretended claim was. The contradictions are numberless and in one statement Greener admits selling the invention more than two years before his application for a patent.

The following stipulation was thereupon drawn up in each of the cases represented by Messrs. Briesen & Steele:

The above entitled suit is hereby discontinued, and it is stipulated that the complainant shall not in the future bring suit against these defendants upon Letters Patent No. 86,747.

Greener's testimony was taken December 29, 1885, and each stipulation is dated January 7, 1886.

Should any attempt be made on the part of Greener's lawyer to collect money from those firms who have not settled with him, and who are not included in the above list, we hope that notice of the attempt will at once be given to us.

The piano trade has paid enough money to the parties concerned in the Greener claim, and now that it has been acknowledged invalid it is time to put a stop to the imposition. "Not one more cent for tribute" should be the answer to every demand.

Greener's Deposition.

UNITED STATES CIRCUIT COURT.

NORTHERN DISTRICT OF NEW YORK.

JACOB GREENER,
Complainant,

AGAINST

ARTHUR J. GIBBONS, DEWITT C. GIBBONS
and LYMAN L. STONE,
Defendants.

In Equity,
No. 5,314.

Chemung county, N. Y., on the 29th day of December, 1885, at 11 o'clock in the forenoon, upon behalf of the defendants, before Frank S. Bentley, Esq., Examiner of this Court, pursuant to defendants' notice.

APPEARANCES.

R. W. Morrison, Esq., solicitor for complainant.

W. L. Dailey, Esq., of counsel.

Horace McGuire, Esq., solicitor for defendants.

A. V. Briesen, Esq., of counsel.

By consent of the parties the proceedings are adjourned to the office of Smith & Robertson, No. 216 E. Water-st., Elmira, N. Y. Also by consent of counsel, H. L. MacNeil was selected as stenographer.

Helen L. MacNeil, sworn by the Examiner, to faithfully report this case.

The defendant's counsel call.

Jacob Greener, who being duly sworn, deposes and says as follows:

Q. (By Mr. Briesen): What is your name, age, residence and occupation?

A. Name is Jacob Greener; I live at 209 Church street; occupation is piano maker; my age is sixty-one.

Q. How long have you resided in Elmira?

A. A little over thirty years.

Q. Are you in business for yourself, or have you a partner?

A. I am in business for myself.

Q. Since when are you in business for yourself?

A. Well, since 1867.

Q. Before that time you had a partner?

A. Yes, sir.

Q. What was his name?

A. Eliason.

Q. The firm-name was what?

A. Greener & Co.

Q. Where is Mr. Eliason now?

A. He is dead.

Q. You are the complainant in this suit?

A. Yes, sir.

Q. You appear here in obedience to a subpoena?

A. I do.

Q. You are the Jacob Greener who is mentioned in letters patent No. 86,747, which are dated February 9th, 1869, for an improvement in soft pedal attachment for pianofortes, of which patent I now show you a copy?

A. Yes, sir.

The counsel for the defendants here offers in evidence a certified copy of the file-wrapper and contents, in the matter of said letters patent No. 86,747, and the same is marked Defendants' Ex. File-Wrapper of Complainant's Patent. F. S. B., Examiner, December 20, 1885.

Q. Will you please state how you came to make the invention which is recited in said letters patent and when you made it?

A. How?

Q. Yes, sir; when and how?

A. Oh, I carried the idea a long time; the old way didn't suit me on pianos.

Q. When did you make the invention?

A. In 1868.

Q. In what part of the year 1868 did you make said invention?

A. Well, it was in the summer.

Q. You were then in Elmira when you made that invention?

A. Yes, sir.

Q. Did you make a model of it at that time?

A. Yes, sir.

Q. Did anyone assist you in making that model?

A. I believe I made it myself.

Q. What do you mean by the old way didn't suit you?

A. It is explained in the description of the patent; it is what we call a buff-stop, the old way.

Q. You had no knowledge, had you, that before 1868 soft pedal attachments were used on pianos?

A. No knowledge, what do you mean by that?

Q. You didn't know, did you, that soft pedal attachments had been used on upright pianos before 1868?

A. No, sir.

Q. Did you, or did your firm, besides making pianos, also deal in pianos of other manufacturers in the years 1863 to 1868 inclusive?

A. Yes, sir.

Q. You also dealt at that time, did you not, in pianos made by Steinway & Sons?

A. No, sir.

Q. Upright pianos?

A. No, sir.

Q. Not any?

A. No, sir.

Q. Quite certain of that?

A. Certain. Guess Mr. Steinway didn't make any then himself.

Q. What makes you guess so?

A. I have been there frequently.

Q. Were you there in 1867?

A. I don't know about that.

Q. Were you there in 1866?

A. I was there in 1872 and 1873 and before, when the old man was living. I was acquainted with him.

Q. You mean to say that you were there in 1866?

A. I guess not; before I was.

Q. In 1865?

A. In 1855, '51; those years—in that time.

Q. Did you have an establishment in the city of New York?

A. I did.

Q. In what year did you move to Elmira?

A. 1855.

Q. And you were in New York quite frequently after that, were you not?

A. Yes, sir; once in awhile.

Q. Once a year?

A. No; not so often as that.

Q. You still own your patent, do you not?

A. I do.

Q. You didn't assign it to anyone?

A. No, sir.

Q. You didn't assign it to Mr. Morrison here present, did you?

A. No, sir.

Q. Why did you not begin this suit against these defendants before the year 1885?

A. Why?

Q. Yes; why?

A. Why, I didn't have the means; I went to Mr. Steinway myself ten years ago, and to Mr. Chickering.

Q. I am not asking you about Mr. Steinway or Mr. Chickering; I am asking you about Mr. Gibbons and Mr. Stone.

A. I sent them notice ten years ago when I found out.

Q. When you found out what?

A. That they were using the same patent.

Q. How did you find that out?

A. There was a piano shipped here with that improvement on it by Mr. Steinway.

Q. Will you kindly answer the question with reference to the defendants Gibbons & Stone? How did you find out that Gibbons & Stone were using the improvement which you had patented ten years ago?

A. I didn't know that Messrs. Gibbons & Stone made that improvement ten years ago. Only lately I found that out.

Q. Then the answer in which you say that you sent Mr. Gibbons and Mr. Stone notice ten years ago is not correct, is it?

A. What do you mean by not correct?

Q. It is wrong.

A. In what way?

Q. Is it correct?

A. I don't understand you.

Q. Don't you understand the meaning of the word correct?

A. Yes, sir.

Q. Well, in one of your previous answers you testify that you notified Gibbons & Stone ten years ago—

Mr. Morrison here objects to the question, as he understands he notified them all ten years ago, and I suppose he has a right to state how he notified them. For instance, if he took a list of the piano makers, and sent them all a notice, I suppose he has a right to state that.

Counsel for the defendants protest against the prompting of the witness under cover of an objection, and on that ground withdraw the last previous question.

The complainant has no objection to the witness explaining and stating fully and in detail how he served these different notices on the defendants. He has no objection to the witness stating in full and detail the notice given by him to the defendants or to any other dealers whom he claimed to be infringers of his patent.

Q. Did or did not Mr. Eliason, your former partner, report to you in the year 1864 that he had seen a Steinway upright pianos having a soft pedal attachment?

A. Yes, sir.

Q. To that you swear?

A. Yes, sir.

Mr. Morrison objects on the ground that he understands that Mr. Eliason is dead and that he supposes it will be incompetent to swear to anything said by a deceased person or any transaction between them.

Q. Did you or not examine the publications of the London World's Fair of 1862, containing a report of Montall's upright pianos?

A. No, sir.

Q. You didn't see that?

A. No, sir.

Q. What papers did you keep in the years 1866 to 1868 respecting your business?

A. Well, I took monthly reviews.

Q. Which?

A. Well, I couldn't tell now; I changed every year.

Q. Any others?

A. Well, quite a number. Yes.

Q. Quite a number of monthly reviews?

A. Yes, sir.

Q. Trade papers?

A. I don't know; trade papers. Every once in a while they have different names; new papers.

Q. You are a native of Germany?

A. Yes, sir.

Q. You always kept German trade papers?

A. No, sir, not trade papers; kind of news.

By Mr. Briesen—Well, I will now show you a paper called *Wilkes's Spirit of the Times*, which was published December 29, 1866, which on page 284, under the heading "A Revolution in Pianos," contains the following: "Another delightful and highly important improvement is the introduction of their newly invented soft pedal. By an ingeniously simple contrivance the entire line of hammers can be moved, either in close proximity to the strings or to any part of their striking distance, thereby enabling the player to produce the full power, the softest whisper, or any gradation of the crescendo or decrescendo that may be desired, with unerring certainty."

Q. Had you or not seen that article before you made your invention?

A. No, sir.

Counsel for the defendants offer in evidence the book referred to in last preceding question, and request the examiner to mark the same on page 284 of the issue of December 29, 1866, defendant's exhibit, *Wilkes's Spirit of the Times*. F. S. B., Examiner, December 29, 1885.

Complainant objects to the receipt of the evidence that the allegations in the answer are not sufficient to admit it, and second, that the publication itself is not sufficiently definite as to description, either in construction or mode of operation, to communicate the idea of the discovery or alleged discovery or invention to others skilled or unskilled in the art.

Mr. Morrison objects, on the ground that they must show that it was a bona-fide printed publication at that time.

Q. Please look at the drawing which is annexed to a copy of Mr. C. F. T. Steinway's reissued letters patent No. 7,950, which is dated November 13, 1877, and state whether you are acquainted with the action represented on that drawing, and if so, whether it contains your invention, patented by you?

A. I have seen that action. It doesn't show it here. Well, yes, it does. I see it now; the whole bracket moves.

The counsel for defendant—Ask the officer to mark the copy last referred to for identification, and the same is marked copy Steinway patent, identified by Mr. Greener. F. S. B., Examiner, December 29, 1885.

Mr. Morrison objects to its reception for any purpose whatever, because it is not duly certified; it is not properly certified to.

Q. Let me see; you testified, did you not, that you made the invention in suit in the year 1868?

Objected to by Mr. Morrison, on the ground that if he wishes that to appear he must do it by referring to evidence in testimony already given.

A. Oh, I experimented on that long before.

Q. When did you make the invention here in suit?

A. I told you that in the start.

Q. Please tell me again?

Mr. Morrison objects to this, on the ground that he has already answered the question.

A. In 1851.

Q. You made the invention which is described in your patent in the year 1851, did you?

A. Yes, sir.

Q. You completed it in that year, did you?

A. No, sir.
Q. When?
A. In 1868.
Q. In what part of 1868 did you complete it?
A. Well, during the whole year; I couldn't say when, whether it was summer or fall.
Q. When is your busiest season?
A. I don't believe we have any. In the fall or winter.
Q. Well, did you complete this invention in the summer of 1868?
A. Yes, sir, I think so.
Q. What do you mean by summer—August?
A. Why summer—July.
Q. July?
A. Yes, sir.
Q. Then you completed this invention in July, 1868. That is your testimony?
A. Yes, sir.
Q. How did you complete it?
Objected to by Mr. Morrison, on the ground that the word "completion" itself is sufficient to convey the meaning. And objects to the question itself.
A. I don't know how you mean; what do you mean by that?
Q. I want to know what you did in the month of July, 1868, with reference to that invention?
A. I perfected it, if that is proper.
Mr. Morrison objects on the ground that it is immaterial and incompetent.
Q. Will you tell this court just what you did, so that we may understand what you mean by perfecting it?
A. My rail of my pianos is a rounded rail. It didn't work to suit me, that crooked rail, and I perfected it that year, so that it worked right. That is the best explanation I could give you.
Q. Do you mean that in July, 1868, you changed your crooked rail into a straight rail?
A. No, no, the movement, the crescendo, brings the rail nearer the hammer on a crooked rail, and you couldn't do it. It's a new straight rail.
Q. Did you make the rail straight?
A. If you was a piano maker I could explain it better. I didn't make any upright pianos. The upright piano is a straight rail, the square piano is a crooked rail.
Q. When did you find that out?
A. I tell you 1851 or 1850. I always had the idea about that. As I told you, that buff-stop was a nuisance on a piano. Mr. Steinway knows it too.
Q. When did you first make an upright piano with a straight rail?
A. I didn't make no upright piano, except when I was an apprentice.
Mr. Morrison objects as incompetent and immaterial.
Q. When were you an apprentice?
Objected to by Mr. Morrison on same grounds as before.
A. In 1840.
Q. It was in 1840 that you made an upright piano with a straight rail?
A. No, sir; upright pianos were made all with straight rails.
Q. When did you first make an upright piano with a straight rail?
A. I didn't make any. It was in 1839-40, before you was born.
Q. When did you first make a square piano with a crooked rail?
A. Square pianos were all made with crooked rails.
Q. When did you first make one with a crooked rail?
A. In 1850.
Mr. Morrison objects unless he qualifies the question to the making of a piano containing this invention or connected with this invention.
Q. Won't you kindly show me that crooked rail in the drawing of your patent here in suit?
(Witness points to bar marked E in figure 3 of the said drawing.)
Q. Why did you not show the pedal in the drawings of your patent?
A. I did show it, here. (Points to bar marked G, H, in figure 2 of said drawing.)
Q. Are the parts to which you pointed in your last answer the pedal itself on which the player puts his foot?
A. The pedal sits underneath here. (Points to the bar H to be pressed with your foot.)
Q. Will you please look at the drawing which I now show you and state whether your invention is illustrated in some of the figures marked 1 and 2?
Objected to by Mr. Morrison.
A. I can't see how it means.
Q. Then I understand you to say that, as a maker of pianos, these two drawings by themselves don't show you how the part small H is moved. Am I right?
A. Yes; I like to have it explained how it means, how it moves.
Mr. Morrison objects, on the further ground that if there is any inference to be drawn from any testimony it is to be drawn by the court on the part of the Patent Office, the printed description and design, not from the testimony of the witness.
Q. Had you seen that drawing before the year 1868?
A. No, sir.
Q. You know that you had not?
A. No, sir, I had not.
Counsel for defendant here offers in evidence the duly certified copy of the French patent of Claude Montall, which is dated January 18, 1848, and the same is marked Defs. Exhibit Montall French Patent. F. S. B. Examiner, Dec. 29, 1885.
Objected to by Mr. Dailey, on the ground that there is no proof. First objected to on the ground that it is not set forth in the answer, that it is not so authenticated as to entitle it to be received in the courts of the State of New York. That it is immaterial and irrelevant. It is neither set up in the answer, nor has there any notice been given of its intended introduction in the evidence.
Counsel for the defendants reply that if the said letters patent is not mentioned in the answer, notice is now given, they will be read at the hearing, to wit: French patent, No. 7,070, Claude Montall, of January 18, 1848, and in like manner notice is given that at the hearing the French letters patent of F. de Rohden, No. 6,508, of October 12, 1847, will be read. And counsel now offers in evidence his duly certified copy of said last mentioned French letters patent of Rohden, and the same is marked Defs. Exhibit French Patent of Rohden. [Hands same to Mr. Greener and asks him to look at it.]
Mr. Morrison desires to interpose another objection. First, they must show its connection with the patent in this suit; they must show that it covers some material connection with the matter in this case; and upon the further ground that there has been no notice, and it is not set up in the answer.
Counsel for defendants give notice in like manner that at the

hearing they will read English letters patent No. 1,897, of 1863, to Benjamin Johnson, and English letters patent No. 2,394, of 1863, to William Clark, and now present to the counsel for the other side for inspection printed blue-books of said two English letters patent, and request the examiner to mark the same for identification, and they are respectively marked for identification, English letters patent of Johnson and English letters patent of Clark, F. S. B., Examiner, December 29, 1885.

Mr. Morrison objects to the same on the ground that they are not set up in the answer, and it is not shown that they contain any material specification or design or drawing which at all has any bearing to the patent in suit.

Counsel for the defendant now resumes the examination of Mr. Greener:

Q. Are you conversant with the French language?
A. No, sir.

Q. Do you or not understand from mere inspection of the drawing the pedal attachment which is represented in figure 1 of the French patent of Rohden?
A. Yes, sir.

Mr. Morrison objects to the question upon the ground that they must connect it with this invention in question, and that they have not done, nor have sought so to do.

A. Yes, I understand it; that wedge moves and raises the bar.

Objected to by Mr. Morrison, as these patents are not set up in the answer.

Q. Have you seen such a device as that which is represented in the Rohden patent just referred to before July, 1868?
A. No, sir; it is the first one I have seen.

Q. Do you understand that that Rohden patent represents a movable rail for the purpose of elevation or elevating the hammers?
Objected to by Mr. Morrison on the same ground as before.

A. Yes, sir.

Q. I call your attention to your own patent, No. 86,747, presuming that you understand the specifications thereof—do you understand?
A. Yes, sir.

Q. What do you mean by the words "up and down" in the claim of that patent?
Mr. Morrison objects same as to testimony produced before.

A. It brings the hammer nearer to the string by means of a rail.

Q. What do you mean by the word "elevating" in that claim?
Mr. Morrison objects same as to question before.

A. Anything that is moving is elevating.

Q. Then when you walk downstairs you elevate?
A. Well, yes.

Q. And that is the way you understand your own patent?
A. Yes, sir.

Objected to by Mr. Morrison as a question for the court.

Q. Did you see the instruments that are made by Gibbons & Stone of which you complain in this suit?
A. No, sir.

Q. You didn't?
A. No, sir.

Q. Who notified you of the kind of instruments they were making?
A. My son saw it.

Q. Your son?
A. Yes, sir.

Q. Do you understand that Gibbons & Stone are making a square piano with your improvements?
A. No, sir; I haven't seen it lately.

Q. Did you understand that Gibbons & Stone were making upright pianos with your improvement?
A. Yes, sir.

Mr. Morrison objects to his asking such leading question. Let him state.

Q. Please look now at the English patent of Clark, especially at that part of the same which is in the following words. I read from page 5.

Mr. Morrison objects to its being read in evidence, as it is a matter of record, and must be offered in evidence, not by parol evidence and not by reading it, and objects to its being referred to or from any evidence being given on the same.

Counsel for defendant continues as follows:
Line 35, page 5.

"n" piano mechanism, properly so-called. "o" fixed bar extending throughout the length of the mechanism "n"; "p" rest bars, two in number, superposed on bar "o," which are moved either by the rests or piano pedals according as is desired, to prevent the action of the hammers or simply moderate their effect. With this explanation will you kindly examine figures 2, 4, and 10 of said patent, and state whether you understand the same?

Mr. Morrison objects that it is not a certified copy, and is not set up in the answer.

Q. Do you understand?
A. Yes, sir.

Q. Can you tell us how the mechanism shown in that English patent differs from the invention which you completed in the year 1868?
Same objection by Mr. Morrison.

A. I don't see any difference; only the movement is more complicated.

Q. That English patent shows, does it not, Mr. Greener, an up and down movable rail, connected with the pedal of a piano for the purpose of elevating the hammers?
Same objection by Mr. Morrison.

A. Yes, sir.

Q. Had you seen that English patent of Clark before 1868?
A. I didn't see any.

Same objection by Mr. Morrison.

Direct-examination of the witness by Mr. Briesen closed.

Mr. Morrison asks to have the evidence stricken out, on the grounds already taken.

Adjourned to the office of Hill & Stanchfield, at two o'clock, at No. 308 East Water-st., Elmira, N. Y.

Witness here instructed not to speak with anyone on this matter.

Parties meet at 2 P. M.

Cross-examination by Mr. Dailey:

Q. I will ask you one question, Mr. Greener. When, where and under what circumstances did you first conceive the idea of this improvement?
A. Since I learned my business.

Q. When did you say?
A. It was in 1840-42-43.

Q. Where?
A. At Germany.

Q. And what were you doing; what was your business?
A. I was in the piano business.

Q. What did you do, if anything, after having conceived the idea of this improvement toward developing the same and perfecting or putting it into practical shape?

A. I made one piano in 1850 with that improvement on it.
Q. Where was that, Mr. Greener?
A. It was in New York.
Q. Did you do anything about it in Germany?
A. No, sir.
Q. What was the reason?
A. Well, I didn't have a business of my own at that time.
Q. You were not in business for yourself?
A. No, sir, I made drawings in Germany.
Q. When did you come to America?
A. In 1848.

Q. Did you make drawings of the principle of this improvement?

A. Yes, sir; not exactly on that; on other things and pianos. I made drawings for John B. Dunham.

Q. When was that?
A. It was in 1848 to 1854, I believe; no, 1853.

Q. It was in New York?
A. Yes, sir.

Q. Did you disclose to anybody, Mr. Greener, the fact of this improvement or invention before you left Germany?
A. No, I didn't. Kept it to myself.

Q. When was the first, Mr. Greener, that you became satisfied of its practicability and value?
A. In 1868.

Q. Before that time you had experimented?
A. Yes, sir.

Q. Did you ever make any model before you left Germany?
A. Not any.

Q. Can you state definitely, Mr. Greener, about the time that you first made drawings of this improvement?
A. Well, it was in 1842.

Q. Have you those drawings?
A. I have them.

Q. Where are they?
A. To home.

Q. Mr. Greener, this extract from the *Spirit of the Times* your attention was called to, the extract referring to the soft pedal. I will ask you as an expert whether there was sufficient in that statement read to you, to enable anyone, skilled in the art of piano-making, to construct such a device and put it into successful use, or understand the mode of operation?
Defendants' counsel objects as not cross-examination.

A. I think not.

Q. The question was put to you by my friend, whether you were a subscriber or whether you took this periodical at that time. You may answer definitely.

A. No, sir.

Defendants' counsel object to it as not cross-examination.

Mr. Dailey—We will reserve all cross-examination in regard to these patents until the pleadings are in such shape as to admit them in the case.

Counsel for the defendant states that the witness will not again be submitted for cross-examination.

Mr. Dailey—Then all I can say to that is, we shall offer to have this evidence stricken out so far as it has been offered by them.

RE-DIRECT EXAMINATION BY DEFENDANTS' COUNSEL, MR. BRIESEN.

Q. You said that you made a piano with this improvement in New York in 1851?

A. Yes, sir.

Q. Where were you at that time?
A. John B. Dunham's, piano manufacturer, New York, Thirtieth-st.

Q. You were in his employ?
A. Yes, sir.

Q. In what capacity?
A. As regulator.

Q. And all his workmen helped you make that piano?
A. Mr. Dunham gave me one room where I made that piano, I had one man to help me, and I made it with Mr. Dunham's consent.

Q. Did you first explain the invention to Mr. Dunham?
A. I did not. I asked him for permission to make a piano.

Mr. Dunham wasn't a piano maker. He didn't know anything about pianos, not so much as you do.

Q. Who helped you make that piano?
A. Nobody; I had one man.

Q. Who is that man?
A. His name was Schlegl.

Q. Where is Mr. Schlegl?
A. I don't know; I lost track of him. I have been from New York now for twenty years. He was an old gentleman then.

We had a room by ourselves.

Q. Did you make that piano in 1851 just like your patent?
A. No, sir.

Q. How did it differ?
A. Well, I told you I couldn't get that crooked rail so upright; it didn't work to suit me.

Q. Did you take it apart afterward?
A. No, sir.

Q. Why not, if it didn't work?
A. It worked sufficient for any man who wasn't very exact. It was a good piano; nobody knew the difference only a piano maker.

Mr. Morrison objects, as not being a proper re-direct examination.

Q. It worked well enough, did it?
A. Yes, sir, in one part. In the middle it worked right; in the inside it didn't.

Q. It lifted the hammers by the pedal?
A. Yes, sir.

Q. Well, after that instrument was finished what became of it?
A. Well, I had it on exhibition in New York.

Q. Where?
A. At Mr. Chambers's, on Broadway.

Q. Did you exhibit it yourself?
A. Yes, sir; that is where I got acquainted with Mr. Steinway.

Q. You explained it to Mr. Steinway?
A. No; Mr. Steinway saw it. I lived at that time down on Forty-sixth st. It was in my house in Forty-sixth-st.

Q. Was that after you had exhibited it on Broadway?
A. Yes, sir.

Q. Now, I understand you that Mr. Steinway saw that instrument in your house in Forty-sixth-st. after you had exhibited it at Mr. Chambers's warerooms in Broadway?
A. Yes, sir.

Q. Well, what became of it finally, where is it now?
A. I have sold it. I had to take it back again, though.

Q. When did you sell it?
A. I don't know; it was the same or next year afterward.

Q. In 1852 or 1853?
A. Yes, about that.

Q. To whom did you sell it?

A. To a Methodist minister.
 Q. Do you remember his name?
 A. Yes, sir.
 Q. What was it?
 A. Rev. Ebough.
 Q. Why did you have to take it back again after having sold to Mr. Ebough?
 A. I couldn't get any money.
 Q. How long had Mr. Ebough that instrument in his possession?
 A. Well, I think about seven or eight months.
 Q. And while he had it in his possession this crooked rail was on it?
 A. Yes, sir; all square pianos have crooked rails.
 Q. The crooked rail lifting the hammers was in that instrument when Mr. Ebough had it?
 A. Yes, sir.
 Q. After you took it back from Mr. Ebough, what next did you do with that instrument?
 A. Guess I sold it again.
 Q. Who did you sell it to?
 A. Well, now, I couldn't call the name until I go back on my books—Whitney, I guess. That isn't the right name.
 Q. Your books show the transaction?
 A. Yes, sir.
 Q. When did you sell it to Mr. Whitney?
 A. Well, I guess it was before I left New York—that was in 1854—and I left New York in 1855.
 Q. That is the last you saw of that instrument?
 A. That is the last I saw of it.
 Q. Did you not swear in this bill of complaint that the invention had not been in public use for more than two years before you applied—
 Objected to by Mr. Dailey as incompetent; that the pleading is a matter of record, and shows for itself whether he did or did not so swear. It is incompetent for them to ask it, he being their witness.
 Question withdrawn.
 Q. What do you mean by stating in your bill of complaint in this suit that at the time of your application for the patent the said invention had not been in public use or on sale, with your consent or allowance, for more than two years?
 Objected to as incompetent, irrelevant and improper by Mr. Dailey.
 A. When I made application for the patent I tell you that I experimented a great number of years on that patent, and he said he would look it over, and if he couldn't point anything against it he would grant me a patent.
 Answer objected to.
 Q. Will you please describe exactly how the instrument which you made in 1851 differed from the instrument which is shown in your patent?
 A. At that time the rail was moved by one lever, which didn't go satisfactorily, and I stopped it. A number of years afterward I tried it again.
 Q. And then you invented two levers in your patent?
 A. Yes, sir.
 Q. The ones marked G and H?
 A. The witness points to the two dotted levers, G and H, on the drawings of his patent.
 Q. When did you first use these two levers?
 A. In 1868.

Q. What instruments of the defendants in this suit have the two levers?
 A. That is not the claim. The levers is not the claim.
 Q. The claim is the movable rail, is it not?
 A. Yes, sir.
 Q. And that was in the piano you sold to the Rev. Mr. Ebough?
 A. It moved only in the centre, and not in the ends.
 Q. The centre moved up and the ends stayed down?
 A. Yes, sir.
 Q. How were the ends fastened so they should stay down?
 A. That is the crooked rail, and was wedged on both ends; and it had only one part to lift on; it lifted in the middle because it was round.
 Q. If such an instrument were so constructed now, would you claim it to be described in your patent?
 Objected to, because it is—What is the question?
 A. No, sir.
 Q. That is not your patent?
 A. It is my patent—my improvement—but I didn't have it exactly finished.
 Q. Then it is your patent?
 A. Yes, sir.
 Q. Then that instrument which you made in 1851 has that which you claim now in your patent?
 A. Yes, sir. You understand what I said; the rail did not work satisfactory, and then I didn't use it any more until 1868.
 Q. But yet such an instrument would be one containing your patented invention, would it not?
 A. Yes, sir.
 Re-direct examination closed.
 Re-cross-examination by Mr. Morrison.
 Q. For what purpose did you make that instrument?
 A. Well, I had a good many improvements upon that; it was my first piano, and I made it for myself.
 Q. Was it as an experiment, or was it to put on public sale?
 A. It was made for my own use, and for my own satisfaction.
 R. Were you experimenting on your patent?
 A. Yes, sir.
 Q. Was that as you made it, practically useless?
 A. Well, a piano could be used without soft pedal; the other part was all right; it didn't work satisfactory to me; I don't believe I had a buff-stop in it; I had a good many other improvements.
 Q. Did you work at your trade in Germany; did you work at your trade there?
 Objected to as it is on record.
 Q. Well, now, do you wish to be understood, Mr. Greener, as stating that you placed it on public sale or sold it publicly?
 A. No, I didn't; I took it from exhibition, and took it home; it was a private sale and no sale at all, for I had to take it back.
 Q. Were you obliged to sell it; did you need the money?
 A. No; when I left New York I didn't want to bring the piano here with me.
 Q. (By Mr. Briesen.) How much did you get for it?
 A. I guess, \$250.
 Q. (By Mr. Morrison.) Well, did you finish that up, Mr. Greener, as a piano to be put on sale in a wareroom, or anything of that kind, to sell?
 A. I didn't offer it for sale at all in the wareroom.
 Q. Was it intended as such to be put on sale?
 A. No, sir, it was half a failure.

Q. (By Mr. Briesen.) When you sold it to the Rev. Mr. Ebough did you tell him it was a failure?
 A. I didn't want to sell it to him at all. I told him it was my first piano I made.
 Answer objected to as not responsive.
 Witness continues: I only told him it was the first piano I ever made.
 Q. When you sold it in 1854 to Mr. Whitney did you tell him it was a failure?
 A. I didn't sell it direct; another party sold it for me—a teacher.
 Q. What was his name?
 A. I cannot tell you the name.
 Q. Did you give that teacher a commission for selling that instrument?
 A. No; he owed me.
 Q. And you deducted the commission from what he owed you?
 Objected to by Mr. Morrison.
 A. He sold me a dozen pianos before he got even with me.
 It is stipulated that the stenographer sign the witness's name to her transcript of this record, with the same force and effect as though the witness himself had subscribed his name.
 Further proceedings adjourned to new notice.

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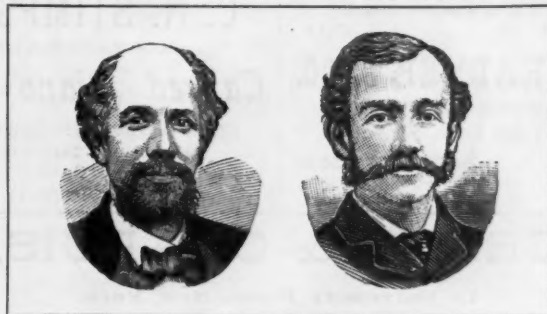
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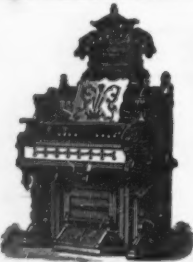
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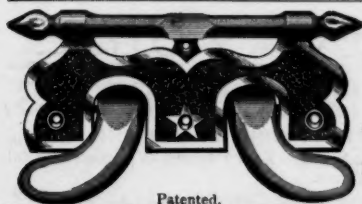
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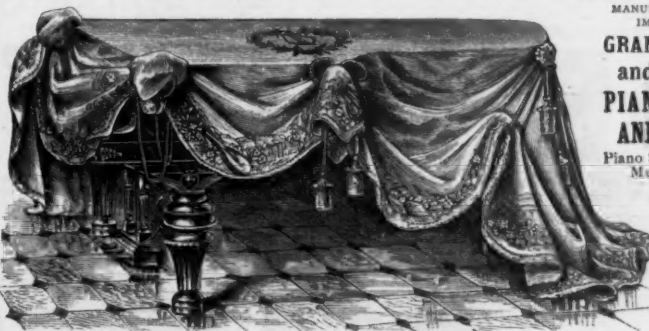
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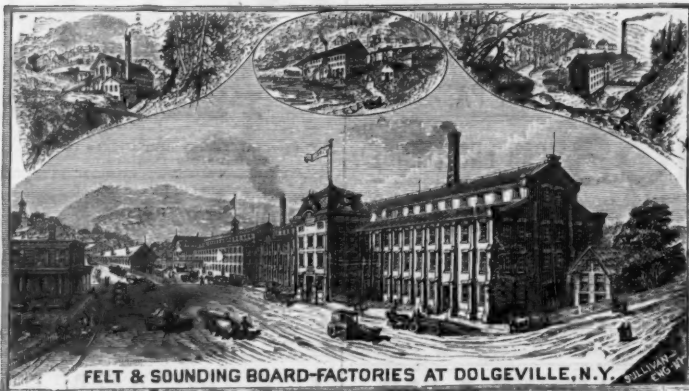
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